

# What Wondrous Love

From the Worship Today® volume:  
**Sacrifice of Love**

with  
**O Sacred Head, Now Wounded**  
(Instrumental)

Music from  
William Walker's *Southern Harmony*  
Arranged by  
**ROD JEFFORDS**

Mysteriously ♩ = 96

*Piano* *mp* *Sva*

*Synthesizer* *p*

9

*Sva*

*p*



Permission granted - all photocopying rights within your church.  
Copyright © 2001 writer. All rights reserved. Used by permission.  
Published by Worship Today Music Service • 1 866 859-7622

2 (8va)

Musical score for measures 11-20. The score is written for voice and piano. The voice part consists of two staves (treble and bass clef) with a dashed line above the top staff labeled '(8va)'. The piano accompaniment consists of four staves (treble and bass clef). Measure 11 is marked with a '11' and a 'v' symbol. Measure 20 is marked with a '20' in a box. The music features a melodic line in the voice and a harmonic accompaniment in the piano.

(8va)

Musical score for measures 16-20. The score is written for voice and piano. The voice part consists of two staves (treble and bass clef) with a dashed line above the top staff labeled '(8va)'. The piano accompaniment consists of four staves (treble and bass clef). Measure 16 is marked with a '16' and a 'v' symbol. Measure 20 is marked with a '20' in a box. The music features a melodic line in the voice and a harmonic accompaniment in the piano.

16

Musical score for measures 21-24. The score is written for voice and piano. The voice part consists of two staves (treble and bass clef) with a dashed line above the top staff labeled '(8va)'. The piano accompaniment consists of four staves (treble and bass clef). Measure 21 is marked with a '21' and a 'v' symbol. The music features a melodic line in the voice and a harmonic accompaniment in the piano. Dynamics markings 'p' and 'mp' are present.

21

WHAT WONDROUS LOVE



Musical score system 1, measures 25-30. The system consists of four staves: two treble clefs and two bass clefs. The top two staves are grouped by a brace on the left. The music features a continuous eighth-note melody in the upper treble staff, with various phrasing slurs and accents. The lower staves provide harmonic support with sustained notes and chords. A large, semi-transparent watermark 'SAMPLE COPY' is overlaid across the page.

31



Musical score system 2, measures 31-36. This system continues the musical piece from the first system. It maintains the same four-staff structure. The melody in the upper treble staff shows a key signature change to one sharp (F#) starting at measure 35. The accompaniment continues with sustained chords and notes. The watermark 'SAMPLE COPY' remains visible.



Musical score system 3, measures 37-42. This system concludes the piece. The melody in the upper treble staff continues with eighth-note patterns. The lower staves provide harmonic support. The system ends with a final chord in the bass clef. The watermark 'SAMPLE COPY' is still present.

Musical score system 1, measures 37-42. The system consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The vocal line features a melodic line with eighth-note runs and a bass line with a few notes. The piano accompaniment has a treble staff with a long melodic line and a bass staff with a simple harmonic accompaniment. Measure numbers 37, 38, 39, 40, 41, and 42 are indicated at the beginning of their respective measures.

Musical score system 2, measures 43-44. The system consists of four staves. Measure 43 is marked with a box containing the number 43. The vocal line continues with eighth-note runs. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and a fermata over a note in the bass line. Measure numbers 43 and 44 are indicated.

Musical score system 3, measures 45-48. The system consists of four staves. The vocal line continues with eighth-note runs. The piano accompaniment features a dynamic marking of *p* (piano) and a fermata over a note in the bass line. Measure numbers 45, 46, 47, and 48 are indicated.

O SACRED HEAD, NOW WOUNDED  
(Hans Leo Hassler, harm. by J. S. Bach)

Musical score for measures 46-49. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a sharp sign (#) in the first measure. The bass staff contains a supporting line with dotted notes and eighth notes. A large, semi-transparent watermark 'SAMPLE COPY' is overlaid across the page.

50

Musical score for measures 50-53. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 50 is marked with a box containing the number '54'. The treble staff features a melodic line with eighth notes and a sharp sign (#) in measure 53. The bass staff has a line with dotted notes. A large, semi-transparent watermark 'SAMPLE COPY' is overlaid across the page.

54

Musical score for measures 54-57. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and a sharp sign (#) in measure 56. The bass staff has a line with dotted notes. A large, semi-transparent watermark 'SAMPLE COPY' is overlaid across the page.

58

WHAT WONDROUS LOVE

6

Musical score for measures 6-63. The score is written for piano and includes a grand staff with treble and bass clefs. The music features a melody in the right hand and a bass line in the left hand. A large watermark 'SAMPLE COPY' is overlaid diagonally across the page.

63

67

Musical score for measures 67-67. The score is written for piano and includes a grand staff with treble and bass clefs. The music features a melody in the right hand and a bass line in the left hand. A large watermark 'SAMPLE COPY' is overlaid diagonally across the page.

67

Musical score for measures 71-71. The score is written for piano and includes a grand staff with treble and bass clefs. The music features a melody in the right hand and a bass line in the left hand. A large watermark 'SAMPLE COPY' is overlaid diagonally across the page.

71

Broadly

7

Musical score for measures 76-82. The score is written for piano with treble and bass clefs. It features a key signature of one flat (B-flat major or D minor). The tempo is marked *molto rit.* (very slow). The dynamics range from *f* (forte) to *mf* (mezzo-forte). The music consists of chords and simple melodic lines.

83

Musical score for measures 83-85. The score continues with piano accompaniment. The dynamics are marked *mf* and *mp* (mezzo-piano). The music features a mix of chords and melodic fragments.

81

Musical score for measures 86-88. The score continues with piano accompaniment. The music features a mix of chords and melodic fragments.

86

WHAT WONDROUS LOVE

Musical score system 1, measures 80-89. The system consists of four staves: two grand staves (treble and bass clef) and two individual staves (treble and bass clef). The grand staves contain a melodic line with eighth-note patterns and a bass line with a simple harmonic accompaniment. The individual staves show the piano accompaniment with chords and bass notes. Measure numbers 80, 85, and 90 are indicated at the beginning of their respective measures.

Musical score system 2, measures 90-97. This system continues the musical notation from the previous system. It features the same four-staff layout. A box containing the number '95' is placed above the first measure of the second grand staff. The melodic line continues with eighth-note patterns, and the bass line provides harmonic support. Measure numbers 94 and 95 are marked.

Musical score system 3, measures 98-101. This system concludes the piece. It includes dynamic markings such as *p* (piano) and *rit.* (ritardando). The notation shows the final melodic phrases and harmonic resolutions. Measure numbers 98 and 101 are indicated. The system ends with a double bar line.



# WHAT *Wondrous* LOVE

*Description: With reverence and sophistication, this moderately difficult 40-minute cantata w/short, biblical narration spans Palm Sunday, Maundy Thursday & Good Friday to Resurrection Sunday. Features nine 2-, 3- & 4-part arrangements including piano prelude, a cappella piece and optional "Hallelujah Chorus" finale.*

*Performance suggestions: An alternative to having individuals do all the narration parts would be to project the scripture verses (or include them in the bulletin) for congregational reading.*

## **Instrumental Prelude**

*Piano plays...* WHAT WONDROUS LOVE w/  
O SACRED HEAD NOW WOUNDED

## **Narration:**

Reading from the twelfth chapter of the Gospel of John:

*...A great crowd who had come to the feast [of the Passover] heard that Jesus was coming to Jerusalem.*

*So they took branches of palm trees and went out to meet him, crying, "Hosanna! Blessed is he who comes in the name of the Lord, even the King of Israel!"*

—John 12:12-13

*Choir sings...* BLESSED IS HE

# Blessed Is He

Words, Music and  
Arrangement by  
HAL WRIGHT

Joyous! ♩ = 69

B $\flat$  Gm A $\flat$  E $\flat$  Fsus F

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The music is in 6/8 time and begins with a forte (f) dynamic. The key signature has two flats (B-flat and E-flat).

5 *f*

Bless - ed is he who comes in the name of the Lord!

The vocal entry begins on the fifth measure. The melody is written on a single staff with a forte (f) dynamic. The lyrics are: "Bless - ed is he who comes in the name of the Lord!". The piano accompaniment continues with the same eighth-note pattern as the introduction.

B $\flat$  A $\flat$  E $\flat$  B $\flat$

The piano accompaniment continues with the same eighth-note pattern. The key signature remains two flats. The dynamics are consistent with the previous section.

- Bless - ed is he who comes in the name of the

The vocal entry begins on the eighth measure. The melody is written on a single staff. The lyrics are: "Bless - ed is he who comes in the name of the". The piano accompaniment continues with the same eighth-note pattern.

A $\flat$  E $\flat$  B $\flat$  A $\flat$  E $\flat$

The piano accompaniment continues with the same eighth-note pattern. The key signature remains two flats. The dynamics are consistent with the previous section.

Lord! He is won - der - ful,

Fsus F Fsus/Eb Bb/D Eb<sup>2</sup> Eb

11

glo - ri - ous, mar - vel - ous, the Son of God.

F<sup>2</sup> F Gm<sup>2</sup> Gm Cm/Eb G/B Cm<sup>7</sup>

14

Bless - ed is he who comes in the name of the Lord!

Bb/F Gm Cm<sup>7</sup> F<sup>7</sup> Eb/F F<sup>7</sup> Bb Bbsus

17

21

Sing, *mf* O sing to Christ—the Lord; give

B $\flat$  F $\text{sus}$  F B $\flat$  B $\flat$ /D E $\flat$  B $\flat$

20

glo - ry to his name. *mf* Shout, "Ho - san - na

E $\flat$  B $\flat$ /D F $^7$  $\text{sus}$  F $^7$  G $\text{m}$  B $\flat$ /D

23

in the high-est!" Hon - or him to - day!

E $\flat$  B $\flat$  A $\flat$  E $\flat$ /G E $\flat$ M $^7$ /G F $^7$  $\text{sus}$

26

30 *f*

Bless - ed is he who comes in the name of the

F7 Eb/F F7 Bb Ab Eb

29

Lord! Bless - ed is he who

Bb Ab Eb Bb

32

comes in the name of the Lord! He is

Ab Eb Fsus F Fsus/Eb Bb/D

35

won - der-ful, glo - ri-ous, mar - vel-ous, the

*E<sub>b</sub><sup>2</sup> E<sub>b</sub> F<sup>2</sup> F Gm<sup>2</sup> Gm*

38

Son of God. Bless - ed is he who comes in the name of the

*Cm/E<sub>b</sub> G/B Cm<sup>7</sup> B $\flat$ /F Gm Cm<sup>7</sup> F<sup>7</sup> E $\flat$ /F F<sup>7</sup>*

41

Lord! Wor - ship him,

*B $\flat$  B $\flat$  sus B $\flat$  F sus*

44

mag - ni - fy him. Great is the

*mf* *mf*

F/E $\flat$  B $\flat$ /D Gm C $^7$ <sub>sus</sub>

47

name of the Lord!

C/B $\flat$  F sus $^9$  F $^7$

51

**54** *f* Bless - ed is he who comes in the name of the Lord!

*f*

N.C. Cm $^7$ /G F sus $^9$  F $^7$  B $\flat$

54

Bless - ed is he who comes in the name of the

57

Ab Eb Bb Ab Eb

Lord! He is won - der - ful,

60

Fsus F Fsus/Eb Bb/D Eb<sup>2</sup> Eb

62

glo - ri - ous, mar - vel - ous, the Son of God.

63

F<sup>2</sup> F Gm<sup>2</sup> Gm Cm/Eb G/B Cm<sup>7</sup>



Bless - ed is he who comes in the name of the Lord!

Bb/F Gm Cm7 F7 Eb/F F7 Bb Bbsus

66

70

Bless - ed is he who comes in the name of the

Bb Bb/Ab Gb Ab2 Cm7/G F sus<sup>9</sup>

69

Lord!

Bb F Bb F Bb F Bb F Bb

72

# WHAT *Wondrous* LOVE

*Choir sings...* BLESSED IS HE

Reading from the 22nd chapter of the Gospel of Luke:

*And when the hour came, he sat at table, and the apostles with him.  
And he said to them, "I have earnestly desired to eat this Passover with you before I suffer;  
for I tell you I shall not eat it until it is fulfilled in the kingdom of God."*

*And he took a cup, and when he had given thanks he said,  
"Take this, and divide it among yourselves;  
for I tell you that from now on I shall not drink of the fruit of the vine  
until the kingdom of God comes."*

*And he took bread, and when he had given thanks he broke it and gave it to them, saying,  
"This is my body which is given for you. Do this in remembrance of me."*

*And he came out, and went, as was his custom, to the Mount of Olives;  
and the disciples followed him.*

*And when he came to the place he said to them,  
"Pray that you may not enter into temptation."*

*And he withdrew from them about a stone's throw,  
and knelt down and prayed,  
"Father, if thou art willing, remove this cup from me;  
nevertheless not my will, but thine, be done."*

—Luke 22:14-19, 39-42

*Choir sings...* THE TIME HAS COME

# The Time Has Come

(SATB and Piano with Optional Oboe)

From DiscoverWorship.com

Words by VALERIE SHOWERS CRESCENZ  
Music by DAVID LANTZ III  
Arranged by  
DAVID LANTZ III

In a solemn mood (♩ = 84-88)

The musical score is arranged in three systems. The first system includes an Oboe part (treble clef, 4/4 time) with the instruction *mp legato* and a piano part (grand staff). The second system features the vocal parts (SATB) with lyrics: "The time has" and "come, My bod - y will be bro - ken. The time has come, My blood will be". The piano accompaniment continues. The third system shows the vocal parts and piano accompaniment concluding the phrase. A large "SAMPLE COPY" watermark is overlaid diagonally across the page.



Permission granted – all photocopying rights within your church.  
Copyright © 2009 by HAL LEONARD CORPORATION.  
All rights reserved. Used by permission.  
Published by Discover Worship • 1 (866) 859-7622

*mp*

*End Solo (rejoin choir)*

spilled. The time has come when proph-e-cies of old will be ful - filled.

8

*CHOIR unis. mp*

The time has come when friends will de - sert Me, when those who

12

hate Me will seek to hurt Me. The time has come to

15

*mp*

This block contains the first system of the musical score, covering measures 15 to 17. It features a vocal line with lyrics, a piano accompaniment, and a vocal line with lyrics. The lyrics are: "hate Me will seek to hurt Me. The time has come to". The piano part includes a treble and bass clef. The vocal line has a dynamic marking of *mp* (mezzo-piano).

do My Fa - ther's will, I must do my Fa - ther's will.

18

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

This block contains the second system of the musical score, covering measures 18 to 20. It features a vocal line with lyrics, a piano accompaniment, and a vocal line with lyrics. The lyrics are: "do My Fa - ther's will, I must do my Fa - ther's will.". The piano part includes a treble and bass clef. The vocal line has dynamic markings of *rit. poco a poco*, *rit. poco a poco unis.*, *a tempo mp*, and *a tempo*.

*mf*

*mf*

Come, My friends, let Me wash your feet.

This system contains the first vocal line and piano accompaniment. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

*mf*

22

This system shows the piano accompaniment for the second system, starting at measure 22. It features a steady accompaniment pattern in the right hand and a more active bass line in the left hand.

Come, My friends, take this bread and eat. Take and drink this

Take and

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with the same accompaniment pattern.

25

This system shows the piano accompaniment for the fourth system, starting at measure 25. It continues the accompaniment pattern from the previous systems.

*rit. poco a poco*

cup so bit - ter - sweet.

cup so bit - ter - sweet, so bit - ter - sweet.

drink from this cup so bit - ter - sweet.

*rit. poco a poco*

28

*a tempo mp*

*a tempo*

*p* The time has come.

*p* The time has

*MEN mp*

The time is here, My friend will be -

*a tempo mp*

31

come. Sol-diers will come and slay Me. Will come and slay Me. The time is

tray Me. Sol-diers will come to cap - ture and slay Me.

34

here, let us go to the gar - den and pray. Let us

The time is here, let us go to the gar - den and pray. Let us pray,

37



dim. rit.

pray, let us pray, let us pray, let us pray.

let us pray, let us pray, let us pray.

dim. rit.

40

*p* a tempo, very expressively

a tempo, very expressively

*SOLO mp* Now, My friends, will you fall a - sleep while in tor - ment I

*p* a tempo, very expressively

44

*mp*

*Sop. mp* Yet in My sor - row My Fa - ther's prom - ise I will  
 pray and weep? *mp* His *mp*

*End Solo (rejoin choir)*

*mp*

47

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

*rit. poco a poco* keep. *a tempo*

prom - ise I will keep.

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

50

mus. *mp*  
The time has come.  
The time has come; My bod - y will be

54

Detailed description: This block contains the first system of music, measures 54 to 56. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat major or D minor). The vocal line begins with a rest, followed by the lyrics 'The time has come.' in measure 55. In measure 56, the lyrics are 'The time has come; My bod - y will be'. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

The time has come. The sol - diers are  
bro - ken. The time has come; My blood will be spilled.

57

Detailed description: This block contains the second system of music, measures 57 to 59. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature remains one flat. The vocal line continues with the lyrics 'The time has come. The sol - diers are' in measure 58 and 'bro - ken. The time has come; My blood will be spilled.' in measure 59. The piano accompaniment continues with chords and a melodic line.

*mp*

draw - ing near, the time is here.

60

*MEN*

The sol-diers are draw - ing near, the time is here.

*WOMEN p*

The time is

63

The musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "here. The time is here." It includes dynamics *p* and *rit.* and a fermata. The second staff is another vocal line in treble clef with lyrics: "The time is here." It includes dynamics *p* and *rit.* and a fermata. The third staff is a piano accompaniment in bass clef with lyrics: "The time is here." It includes dynamics *p* and *rit.* and a fermata. The bottom staff is a piano accompaniment in treble clef with lyrics: "The time is here." It includes dynamics *p*, *rit.*, *ten.*, and *pp*, and a fermata. A large watermark "SAMPLE COPY" is overlaid diagonally across the page.

WHAT  
*Wondrous*  
LOVE

*Choir sings...* THE TIME HAS COME

Reading from the 27th chapter of the Gospel of Matthew:

*Then the soldiers of the governor took Jesus into the Praetorium,  
and they gathered the whole battalion before him.*

*And they stripped him and put a scarlet robe upon him,  
and plaiting a crown of thorns they put it on his head,  
and put a reed in his right hand.*

*And kneeling before him they mocked him, saying, "Hail, King of the Jews!"*

*And they spat upon him, and took the reed and struck him on the head.*

*And when they had mocked him, they stripped him of the robe,  
and put his own clothes on him, and led him away to crucify him.*

—Matthew 27:27-31

*Choir sings...* O SACRED HEAD NOW WOUNDED

*Choir sings...* BENEATH THE CROSS OF JESUS

# O Sacred Head Now Wounded

(2-part Choir with Solo)

From the Worship Today® volume:  
We Declare to You

Words by  
**ANONYMOUS;**  
Trans. by **PAUL GERHARDT** and **JAMES W. ALEXANDER**  
Music and Arrangement by  
**DAVID McKAY**

Adagio Espressivo (♩ = 64)

*sempre legato*

mp

5

WOMEN

*mp*

O sa-cred Head, now wound - ed, with grief and shame weighed down,

9

9

Permission granted – all photocopying rights within your church.  
Arrangement Copyright © 2010 Belden Street Music Publishing (ASCAP)  
(admin. by Evergreen Copyrights, P.O. Box 24149, Nashville, TN 37202)  
All rights reserved. Used by permission.  
Published by Worship Today Music Service • 1 (866) 859-7622

CHOIR  
*mf*

*mp*

now scorn-ful-ly sur-round-ed with thorns Thine on-ly crown; How

13

*mf*

pale Thou art with an-guish, with sore a-buse and scorn, how

17

does that vis-age lan-guish, which once was bright as morn!

21



*Slightly Faster*

(♩ = 72)

*optional SOLO f*

*rall.*

1. What Thou, my Lord, has  
2. What lan - guage shall I

*Slightly Faster*

(♩ = 72)

*rall.*

*mf*

25

suf - fered was all for sin - ners gain; \_\_\_\_\_ Mine \_\_\_\_\_ was the trans -  
bor - row to thank Thee, dear - est Friend, \_\_\_\_\_ for this, Thy dy - ing

29

gres - sion, but Thine the dead - ly pain. \_\_\_\_\_ Lo,  
sor - row, Thy pi - ty with - out end? \_\_\_\_\_ O

33

here I fall my Sav - ior; 'Tis I de-serve Thy place; —  
 make me Thine for - ev - er; And should I faint - ing be, —

37

*CHOIR mf*

— Look — on me with fa - vor, as -  
 — Lord, let me nev - er nev - er out -

*f*

40

sist me to Thy grace. —  
 live my love for Thee. —

43

1. *rit.* (to meas. 26) 2. *rall.* *slight rit.*

1. (to meas. 26) 2.

*mp rit. sf rall. slight rit.*

46

**Tempo Primo**

WOMEN *mp*

O sa - cred Head, now wound - ed, with grief and shame weighed

**Tempo Primo**

*mp*

50

down, now scorn-ful-ly sur - round - ed with thorns Thine\_ on - ly

MEN *mp*

53

*mf*

crown; How pale Thou art with an - guish, with sore a-buse and

57

scorn, how does that vis - age lan - guish, which once was bright as

61

*poco rall.* *mp* *a tempo*

morn! Ooo

*poco rall.* *mp* *a tempo*

65

*mf*

Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

*mf* *f*

69

*f* *molto rit.*

A - - - - men. \_\_\_\_\_ A - - - - men. \_\_\_\_\_

*f* *molto rit.*

72

# Beneath the Cross of Jesus

Optional piano track is provided on the accompaniment CD

From the Worship Today<sup>®</sup> volume:  
We Have Seen the Lord

Words by **ELIZABETH C. CLEPHANE**  
First verse by **RANDY COX**  
Music by **FREDDERICK C. MAKER**  
Arranged by **BRUCE GREER**

Freely

B $\flat$  C/B $\flat$  B $\flat$

1. Beneath the Cross of Je - sus, Up -  
on that Cross of Je - sus mine -

Cm<sup>7</sup> F<sup>7</sup> B $\flat$  Gm D<sup>7</sup>/F $\sharp$

lift - ed there in pain - The bleed - ing, suff' - ring  
eye - at times can see The ver - y dy - ing

3

Gm/B $\flat$  G<sup>7</sup>/B Cm G<sup>7</sup>/D Cm/E $\flat$  E $\flat$ 7 Dsus D

life for us Whose death gives life a - gain. Be -  
form of One Who suf - fered there for me; And

6

B $\flat$  Cm/B $\flat$  B $\flat$  Cm/B $\flat$  Fm B $\flat$ 7 E $\flat$ M<sup>7</sup> D<sup>7</sup>sus G/B

tween two thieves I lift my gaze To look - up - on that  
from my strick - en heart, with tears, two won - ders I con -

9

Cm F7 F7/A Bb Bb/D Cm/Eb

Tree; fess; His The Glo - ry won - ders waits of the re - deem - ing day love For - and

Bb/F EbM7/F F7 1. Bb 2. G7sus G7

ev - er One in Three. 2. Up - ness. I

*Sop./Ten. Descant*

I take, O cross, thy shad - ow

D/C c

take, O cross, thy shad - ow for

for my a - bid - ing place; I ask no oth - er sun - shine

Dm7 G7 C Am E7/G#

my a - bid - ing place; I ask no oth - er

20

than the sun - shine of his face;

Am/C A7/C# Dm A7/E Dm/F F7 Esus E

sun - shine than the sun - shine of his face; Con -

23

Con - tent to let the world go by, to know no

C Dm/C C Dm/C Gm C7 FM7 E7sus A/C#

tent to let the world go by, to know no gain or

26



gain or loss, My sin - ful self - my on - ly shame, my

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

loss, — My sin - ful self - my on - ly shame, my

29

*rit.*

glo - ry — all the cross.

C/G *rit.* FM<sup>7</sup>/G G<sup>7</sup> C

glo - ry all the cross.

32

WHAT  
*Wondrous*  
LOVE

*Choir sings...* O SACRED HEAD NOW WOUNDED

*Choir sings...* BENEATH THE CROSS OF JESUS

The apostle Paul wrote these words in the fifth chapter of his letter to the Church at Rome:

*While we were still weak, at the right time Christ died for the ungodly.*

*Why, one will hardly die for a righteous man—  
though perhaps for a good man one will dare even to die.*

*But God shows his love for us in that while we were yet sinners Christ died for us.*

—Romans 5:6-8

*Choir sings...* WHAT WONDROUS LOVE IS THIS?

# What Wondrous Love Is This

Words  
American Folk Hymn

Melody  
William Walker's Southern Harmony, 1835

Arranged by  
Hal Wright

1 *Freely*

*mp*

5

9 *mp* 10

What won - drous love is this, O my soul, O my

This arrangement Copyright © 1999 by Communication Resources  
Permission granted — all photocopying rights within your church.



13

soul? What won - drous love is this, O my soul?

This system contains measures 13 through 16. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "soul? What won - drous love is this, O my soul?".

17

What won - drous love is this that caused the Lord of

This system contains measures 17 through 20. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "What won - drous love is this that caused the Lord of".

21

bliss to bear the dread - ful curse for my

This system contains measures 21 through 24. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "bliss to bear the dread - ful curse for my".

25

musical score for measures 25-28. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "soul, for my soul, to bear the dread - ful curse for my". The piano part includes a *mf* dynamic marking.

29

musical score for measures 29-32. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "soul? To God and to the Lamb I will". The piano part includes *p* and *mp* dynamic markings and a measure rest box labeled "31".

33

musical score for measures 33-36. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "sing, I will sing. To God and to the Lamb I will".

37

*mf*

sing. To God and to the Lamb who

*mf*

41

is the great "I Am":

*mp*

While mil - lions join the

*mp*

45

While mil - lions join the

theme, I will sing, I will sing.

49 *p* 52

theme, I will sing!

53 *mp* 54

And when from death I'm free, I'll sing on, I'll sing

57

on! And when from death I'm free, I'll sing on.

61 *mf*

And when from death I'm free, I'll sing and joy - ful

*mf*

*mf*

65 *mp*

be. And through e - ter - ni - ty, I'll sing

*mp*

*mp*

69

on, I'll sing on. And through e - ter - ni - ty, I'll sing



73 *p* 75

on!

77

80

WHAT  
*Wondrous*  
LOVE

Choir sings... WHAT WONDROUS LOVE IS THIS?

Reading from the 24th chapter of Luke's Gospel:

*But on the first day of the week, at early dawn, they went to the tomb,  
taking the spices which they had prepared.*

*And they found the stone rolled away from the tomb,  
but when they went in they did not find the body.*

*While they were perplexed about this, behold,  
two men stood by them in dazzling apparel;  
and as they were frightened and bowed their faces to the ground,  
the men said to them, "Why do you seek the living among the dead?"*

—Luke 24:1-5

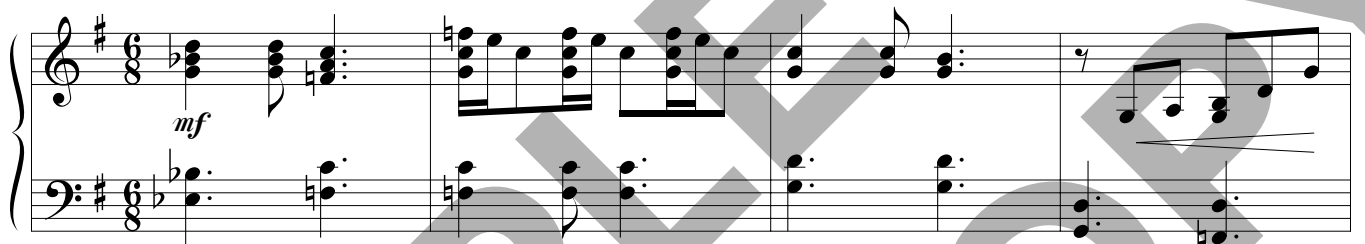
Choir sings... ALIVE

# Alive!

From the Worship Today® volume:  
**Unfailing Love**

Words by  
**NAN ALLEN**  
Music and Arrangement by  
**DENNIS ALLEN**

With joy! ♩ = ca. 66



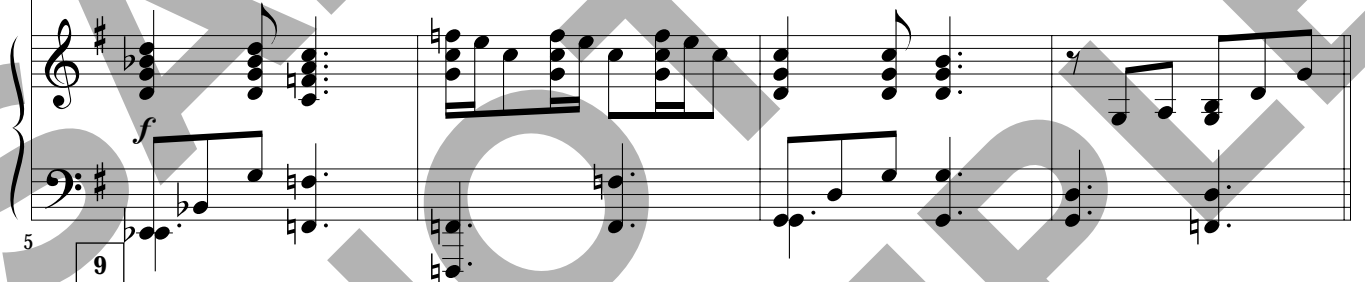
mf

First system of piano accompaniment in G major, 6/8 time. It begins with a series of chords in the right hand and single notes in the left hand, marked *mf*.



*f* A -

Second system showing the vocal line starting with a whole note 'A' on a high note, marked *f*.



*f*

Third system of piano accompaniment, marked *f*. It continues the harmonic support for the vocal line.



live! A-live! He is a-live! Christ is ris-en in - deed. A -

Fourth system showing the vocal line with lyrics. The piano accompaniment continues below.



9

Fifth system of piano accompaniment, ending with a final chord. A measure rest '9' is shown in the first measure.



Permission granted - all photocopying rights within your church.  
Copyright © 2003 Allen House Productions/ASCAP.  
All rights reserved. Used by permission.  
Published by Worship Today Music Service • 1 866 859-7622

live! A - live! He is a - live! Christ is ris - en,

13

Christ is ris - en in - deed.

16

21 *mf smoother*

Al - le - lu - ia, al - le - lu - ia,

20

*mf*

Al - le - lu - ia,

*Red.*

for death has no pow - er and death has no sting.  
to God be the glo - ry, and to God be the praise.

al - le - lu - ia, for death has no pow - er and death has no sting.  
to God be the glo - ry, and to God be the praise.

24

27

Al - le - lu - ia, ——— al - le - lu - ia, ———

Al - le - lu - ia, ——— al - le - lu - ia, ———

27

*Red.*

death has been swal - lowed, death has been swal - lowed in  
Je - sus has ris - en, Je - sus has ris - en

31

vic - to - ry!  
from the grave!

A -

*f*

33

37

live! A-live! He is a-live! Christ is ris-en in - deed. A -

37

live! A-live! He is a-live! Christ is ris - en,

41

1.

Christ is ris - en in - deed.

44

2.

*mf* 51

And he who is dead — in

2.

*mf*

48

Christ will live some-day — with him.

52

And he who is dead in Christ will

live some-day with him, live with him on

high! A -



live! A - live! He is a - live! Christ is ris - en in -

67

deed. A - live! A - live! He is a - live!

70

Christ is ris - en, Christ is ris - en in - deed.

73

*ff*

Christ is ris - en! Christ is ris - en!

*ff*

Christ is ris - en in - deed!



WHAT  
*Wondrous*  
LOVE

*Choir sings...* ALIVE

The apostle Paul wrote this in the second chapter of his letter to the Philippians:

Have this mind among yourselves, which is yours in Christ Jesus,  
who, though he was in the form of God,  
did not count equality with God a thing to be grasped,  
but emptied himself, taking the form of a servant,  
being born in the likeness of men.

And being found in human form he humbled himself and became obedient unto death,  
even death on a cross.

Therefore God has highly exalted him and bestowed on him the name which is above every name,  
that at the name of Jesus every knee should bow,  
in heaven and on earth and under the earth,  
and every tongue confess that Jesus Christ is Lord, to the glory of God the Father.

—Philippians 2:5-11

*Choir sings...* CROWN HIM WITH MANY CROWNS

# Crown Him with Many

From the Worship Today® volume:  
Praise God Who Reigns On High

MATTHEW BRIDGES  
and GODFREY THRING

## Crowns

Brass instrumentation printable from  
the accompaniment CD

Diademata by GEORGE J. ELVEY  
2nd verse by BRUCE GREER  
Arranged by  
BRUCE GREER

Majestically ♩ = 104

*f* CHOIR only

Crown him with man - y

crowns! Crown him with man - y

crowns, And hail him as thy

7

match-less King through all e - ter - ni - ty.

10

15 *CHOIR and CONGREGATION*  
*mf*

Crown him with man - y crowns, the

14

Lamb up - on his throne: Hark! how the heav'n-ly an - them - drowns all

17

mu - sic but its own! A - wake, my soul, and sing of

21

him who died for thee, And hail him as thy match-less King through

25

all e - ter - ni - ty.

29

**FREELY**  
 36 *CHOIR only*  
*mp*

Crown him the

33

*rit.*

**FREELY**  
*mp*

Lord of love: — Be - hold his hands and side, — Rich

37

in beau - ty glo - ri - fied.

5

wounds, yet vis - i - ble a - bove, in beau - ty glo - ri - fied. No

41

an - gel in the sky can ful - ly bear the sight, But

45

down - ward bends his won - d'ring eye at mys - ter - ies

49



mys - ter - ies so bright.

so bright.

Tempo I

53

59

*mf* CHOIR and CONGREGATION: MEN

Crown him the Lord of

*mf* *sim.*

57

life: Who tri-umphed o'er the grave, Who rose vic - to - rious

60

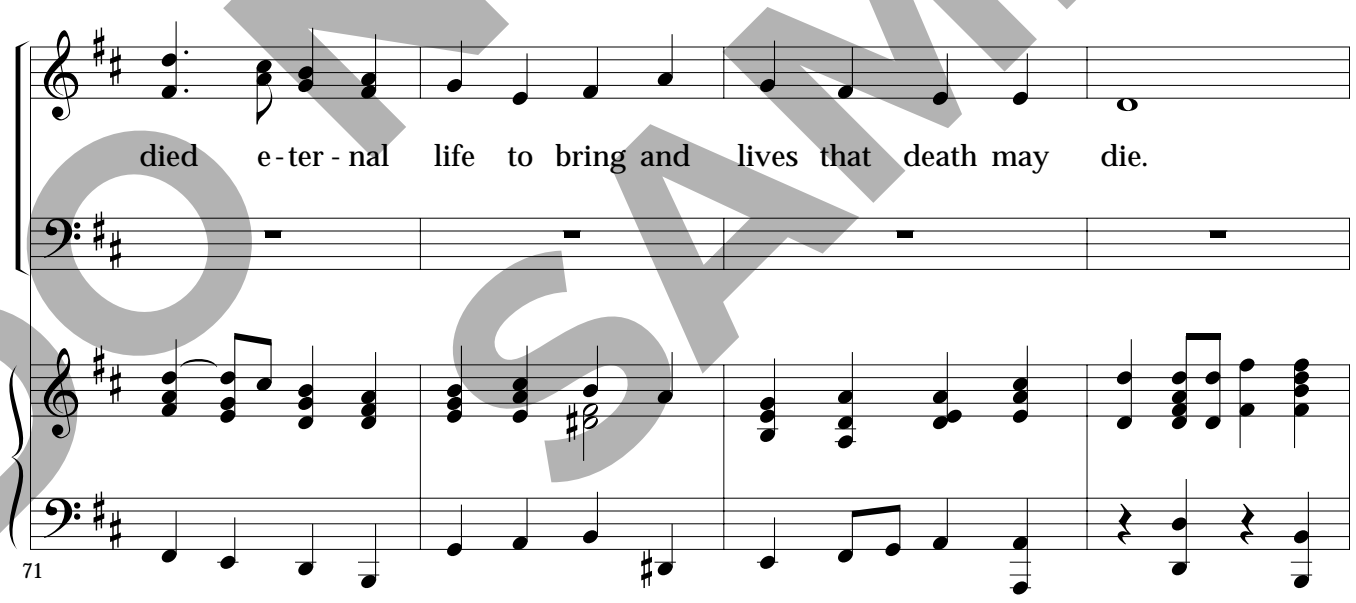
His  
to the— strife for those he came to save.



glo - ries now we sing, who died and rose on high, Who



died e - ter - nal life to bring and lives that death may die.



75

80

81

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

81 CHOIR and CONGREGATION

Crown him the Lord of heav'n: One

with the Fa - ther known, One with the Spir - it

through him— giv'n from yon - der glo - rious throne. To

86

thee be end - less praise, for thou for us hast died; Be

89

thou, O Lord, through end - less days a - dored and mag - ni -

93

fied, a - dored and mag - ni -

96

*molto rit.* fied! A - men! *ff*

*molto rit.* 3 3 3 3 3 3 *ff*

99



# WHAT *Wondrous* LOVE

*Choir sings...* CROWN HIM WITH MANY CROWNS

## **Optional Finale**

Reading from the fifteenth chapter of Paul's first letter to the Corinthian church:

For I delivered to you as of first importance what I also received,  
that Christ died for our sins in accordance with the scriptures,  
that he was buried,  
that he was raised on the third day in accordance with the scriptures...

If Christ has not been raised,  
your faith is futile and you are still in your sins.  
Then those also who have fallen asleep in Christ have perished.  
If for this life only we have hoped in Christ, we are of all men most to be pitied.  
But in fact Christ has been raised from the dead,  
the first fruits of those who have fallen asleep.

—1 Corinthians 15:3-4, 17-20

*Choir sings...* HALLELUJAH CHORUS

# Hallelujah Chorus

From DiscoverWorship.com

Adapted from Scripture by  
GEORGE F. HANDEL  
Edited by  
JOSEPH LINN

**Allegro** (♩ = 104)

tacet throughout

4/4 time signature, *f* dynamic. The piano introduction consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

**CHOIR**

*f*

4/4 time signature, *f* dynamic. The choir part begins with the lyrics: Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

4/4 time signature. The piano accompaniment continues with chords and moving lines, supporting the choir.

4/4 time signature. The choir part continues with the lyrics: le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

4/4 time signature. The piano accompaniment continues with chords and moving lines, supporting the choir.



Permission granted – all photocopying rights within your church.  
Arrangement Copyright © 1990 by Lillenas Publishing Co.  
All rights reserved. Used by permission.  
Published by Discover Worship • 1 (866) 859-7622

lu - jah! Hal-le-lu - jah! Hal - le - lu-jah! For the Lord

10

God om-nip - o - tent reign - eth. Hal-le - lu - jah! Hal-le-lu - jah! Hal-le -

13

lu - jah! Hal-le-lu - jah! For the Lord God om - nip - o - tent

16



reign - eth. Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!

19

*Soprano*  
For the Lord God om - nip - o - tent

*Alto*  
Hal - le -

*Tenor*  
Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal -

*Bass*

22

reign - eth. Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! For the Lord Hal-le - lu - jah! For the Lord

24

jah! Hal-le - lu - jah! Hal - le - lu - jah! Hal-le - lu - jah! jah! Hal-le - lu - jah! Hal - le - lu - jah! Hal-le - God om - nip - o - tent reign - eth. Hal-le - lu - jah! God om - nip - o - tent reign - eth. Hal-le -

26

Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah!

lu - jah! Hal-le-lu - jah! For the Lord

Hal-le-lu - jah! Hal-le-lu - jah! For the Lord

lu - jah! Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah!

28

Hal-le-lu-jah! Hal-le-lu-jah! Hal - le-lu-jah! Hal - le - lu - jah!

God om - nip - o - tent reign - eth. Hal-le-lu-jah! Hal - le - lu-jah!

God om - nip - o - tent reign - eth. Hal - le - lu-jah!

lu - jah! Hal-le-lu-jah! Hal-le - lu-jah! Hal - lelu - jah! Hal-le - lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

30

*p*

The king - dom of of this world world  
 of this world

The king - dom of this world

*p*

33

is be - come

*f*

is be - come the king - dom of our  
 is be - come the king - dom of our

is be - come the king - dom of our

*f*

36

Lord, and of His Christ, and of His Christ;

Lord, and of His Christ, and of His Christ; And He shall

39

Hallelujah Chorus - 6

And He shall reign for  
reign for ev - er and ev - er, for ev - er and

42

ev - er and ev - er, And He shall  
ev - er, And He shall reign, and He shall reign for

45

*f*

And

reign for ev - er and ev - er, for ev - er

reign for ev - er and ev - er,

ev - er, for ev - er, for ev - er, for

47

He shall reign for - ev - er and ev - er, King of

and ev - er, for ev - er and ev - er, King of

And He shall reign for ev - er and ev - er,

ev - er and ev - er, for ev - er, for ev - er and ev - er,

49

Kings, \_\_\_\_\_ and Lord of  
For-ev - er and ev - er, Hal-le-lu - jah! Hal-le - lu - jah!

52

Lords, \_\_\_\_\_ King of  
For ev - er and ev - er, Hal-le-lu - jah! Hal-le - lu - jah!

55

Kings, \_\_\_\_\_ and Lord of  
For ev - er and ev - er, Hal-le-lu - jah! Hal-le - lu - jah!

58

Lords, \_\_\_\_\_

King of

For ev - er and ev - er, Hal-le - lu - jah! Hal-le - lu - jah!

61

Kings, \_\_\_\_\_

and Lord of

*cresc.* For ev - er and ev - er, Hal-le - lu - jah! Hal-le - lu - jah! *ff*

64



Lords, \_\_\_\_\_ and Lord of \_\_\_\_\_ Lords, *f* And He shall

*ff* King of Kings and Lord of Lords,

*ff* King of Kings and Lord of \_\_\_\_\_ Lords,

*ff* King of Kings and Lord of Lords, *f* And He shall

67 *f*

reign, \_\_\_\_\_ and He shall reign for

*f* And He shall reign, \_\_\_\_\_ and He shall reign \_\_\_\_\_ for

*f* And He shall reign for ev - er, \_\_\_\_\_ and He shall reign for

reign for ev - er and ev - er, \_\_\_\_\_ and He shall

70

*ff*

ev - er and ev - er, for ev - er and  
 ev - er and ev - er, King of Kings for ev - er and  
 ev - er and ev - er, King of Kings  
 reign for ev - er and ev - er, King of Kings, for ev - er and

73

ev - er, Hal-le-lu - jah! Hal-le - lu-jah! And He shall  
 ev - er, and Lord of Lords, Hal-le-lu - jah! Hal-le - lu - jah! And  
 and Lord of Lords, And He shall  
 ev - er, and Lord of Lords, Hal-le-lu - jah! Hal-le - lu-jah! And He shall

76

reign for ev - er, for ev - er and ev - er, King of

He shall reign for ev - er and Hal - er, King of

reign for ev - er, for ev - er and ev - er, King of

reign for ev - er, for ev - er and ev - er, King of

79

Kings! and Lord of Lords! King of Kings! and Lord of

82

Lords! And He shall reign for ev - er and ev -

And He shall reign for ev - er and ev - er and ev

85

King of Kings! and Lord of Lords!

er, for ev - er and ev - er, for ev - er, and ev - er, Hal-le-lu - jah! Hal-le-

88

*rit.*

lu - jah! Hal-le-lu - jah! Hal-le - lu - jah! Hal - le - lu - jah!

*rit.*

91