

FOREWORD

Music has always been a strong metaphor to teach lessons about life and faith. The chanting of psalms was a foundational part of Hebrew worship. The Apostle Paul used song illustratively as he encouraged the early church to live in harmony. From the upper room, distant tones of our Savior's voice could be heard as He and His friends sang into the shadows and found their song in the night.

Music reaches deep into our hearts and calls us to reflection. It surrounds us with sound and invites our spirits to soar in celebration. When shared with sincerity, song transcends the walls that separate us and builds bridges of understanding among all people. On the wings of music, we can express the deepest emotions of our lives and explore the victories and mysteries of our faith.

In this cantata I have incorporated hymns, spirituals and folksongs, and intersected these musical moments with the story of Christ's ministry among us. This exalted theme reverberates through the ages in echoes of assurance and promise. Its resounding glory is a magnificent never-ending alleluia that awakens in the believer the voice of praise.

It is that same assurance that inspired the early poet to write:

...no storm can shake my inmost calm while to this Hope I'm clinging. Since Christ is Lord of heaven and earth, how can I keep from singing?

JOSEPH M. MARTIN

PROGRAM NOTES

The Song Everlasting is divided into three separate suites of anthems. These sections, entitled Ministry, Humility and Victory, can be performed individually during Lent, Holy Week or Eastertide respectively, or as a larger work in its entirety. In addition to the nine anthems, there are optional congregational hymns included in the back of the choral book for those churches wishing to involve their entire fellowship in the worship experience. I have provided narration to introduce these moments should you choose to use them. There is one hymn at the conclusion of each suite to bring that section to completion and to act as a congregational response to the spiritual concepts delivered by the anthems.

The final number, "The Sure Foundation," can be considered optional if you prefer to perform this cantata in conjunction with your Easter celebrations. In that scenario, "Christ is Risen" can act as the final anthem of the work, and the optional hymn response may be included afterwards, as a final "going forth" congregational moment. Another option would be for the work to simply end with "Christ is Risen" and its festive alleluias.

SCRIPTURE OF PREPARATION

(may be read or contemplated silently)

Sing People of Zion; shout aloud, children of God. Be glad and rejoice with all of your heart. The Lord, the King of Israel, is with you; never again will you fear any harm. He will take great delight in you; in His love He will forgive you and rejoice over you with singing.

(Zephaniah 3:14-17)

THE WONDROUS STORY

Words by
FRANCIS H. ROWLEY (1854-1952) alt.
PHILIP P. BLISS (1838-1876) alt.

Tune: **HOLY MANNA**
American Folk Hymn
Arranged by
JOSEPH M. MARTIN (BMI)

① Not too slow, with freedom

ACCOMP. *ppp*

4 *pp* *cresc.*

7 *p* *mp*

10 *p*

13 *mp*

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15

mf *mp* *cresc. poco a poco*

18

mf *f* *rit.*

22

With rustic energy (♩ = ca. 124)

24

26

2

SOPRANO

ALTO

mf unis.

* I will ___ sing the

29

won - drous - sto - ry - of the - Christ who died for

32

me;

TENOR *mf unis.*

BASS

how He - left His home in - glo - ry -

32

35

for the - cross of Cal - va - ry.

35

38 *f*

I was lost, but Je - sus found me, found the sheep that

38

41 *mf unis.*

went a - stray; threw His lov - ing arms a - round me; -

41 *mf*

44

drew me back in - to His way.

44

47

47

51

3

53

mp

I was _____

51

53

mp

51

54

p

The love of Je - sus, the love of

bruised, but Je - sus _____ healed _____ me. _____

54

54

MINISTRY

NARRATOR:

The Song began quietly at first. The One who sang the universe into being reached out from a manger bed seeking the comfort of His mother's arms. The newborn's soft cries mingled with Mary's gentle lullaby and there, amid a consort of beasts, the music of grace began to sound.

Soon the Child grew strong and His wisdom increased. The glory of the Lord was upon Him and He began to testify in the temple. His message was older than time itself – an ancient theme that had been echoed for centuries by the prophets; but now the One called Jesus was sharing a new song.

The people began to be amazed at what they heard, and they longed to fill their empty hearts with the beauty of His song of life. They had long-groped in darkness, surrounded by the noise of a hopeless world desperately searching for a home and a purpose. And so, seeing the people longing for a new alleluia... Jesus had compassion and began to teach them!

SONGS OF THE WAYFARER

15

Tunes:
MOTHERLESS CHILD
and **WAYFARIN' STRANGER**
Arranged by
JOSEPH M. MARTIN (BMI)

Freely

ACCOMP.

6

With a steady pulse, mournful (♩ = ca. 70)

4 MALE SOLO (opt. T.B. unis.)

* *mp*

I'm just a poor way-far-in'

9

7

strang-er a trav-'lin' through this world of woe. The road is

13

* Tune: WAYFARIN' STRANGER, Traditional Folk Melody
Words: Traditional Folk, alt.

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filled _____ with toil and dan-ger, and in my heart _____ I walk a -

lone. I long to find _____ a lov-ing Shep-herd; Some-one to

take _____ me by the hand; Some-one to

18

lead _____ me from this dark - ness and bring me

SOPRANO / ALTO (*tutti*)
p unis.

Oo _____

20 (7) _____ *p*

to _____ the Prom-ised Land.

Oo _____ the Prom-ised Land.

20 _____ *p*

22 FEMALE SOLO (*opt. S.A. unis.*)
**mf*

Some - times I feel like I'm al - most gone. _____

mf

* Tune: MOTHERLESS CHILD, Traditional Spiritual
Words: Traditional Spiritual, alt.

24

Some-times I feel like I'm al - most gone. —

26

Some-times I feel like I'm al - most gone; — a long way — from

29

home, — a long way — from home.

cresc. poco a poco

NARRATOR:

Jesus began to share the good news of the kingdom of God. He reached out to all who were seeking and brought peace to those who were troubled and burdened. He began to do marvelous works among the people who followed Him. At a wedding celebration He turned water into wine. Later, a royal official pleaded with Him to save his son, and Jesus healed him. At the city fountain, a paralyzed man leaped to his feet rejoicing at the sound of Jesus' healing words. As He journeyed throughout Judea, the music of His message began to crescendo with purpose. His tender voice fell on the hearts of the weary like a canticle of hope, and to all who would listen, He sang, "Come unto me, and I will give you rest."

COME UNTO ME

23

Words by
JOSEPH M. MARTIN (BMI)

Tune: **RESIGNATION**
Southern Harmony, 1835
Arranged by
JOSEPH M. MARTIN (BMI)

9 Tenderly flowing (♩ = ca. 96)

ACCOMP. *p*

9 SOPRANO *mp unis.* 10
ALTO O — come to — me, a - bide with —
TENOR
BASS

10 *mp*

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13

me and I will give you rest.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "me and I will give you rest." The piano accompaniment is in the bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

13

Detailed description: This system shows the piano accompaniment for the first system. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving bass lines.

17

18

mp unis.

O run to me, re - side with

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "O run to me, re - side with". The piano accompaniment is in the bass clef, with a dynamic marking of *mp unis.* (mezzo-piano, unison). The right hand has a melodic line, and the left hand has a bass line.

17

18

Detailed description: This system shows the piano accompaniment for the second system. The right hand has a melodic line with eighth and sixteenth notes, and the left hand provides harmonic support with chords and moving bass lines.

21

me and be for - ev - er blessed.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "me and be for - ev - er blessed." The piano accompaniment is in the bass clef, with a dynamic marking of *cresc.* (crescendo). The right hand has a melodic line, and the left hand has a bass line.

21

cresc.

Detailed description: This system shows the piano accompaniment for the third system. The right hand has a melodic line with eighth and sixteenth notes, and the left hand provides harmonic support with chords and moving bass lines. A dynamic marking of *cresc.* is present.

25 *mf* **26**

Come lay your bur - dens at my

mf



25 **26**

mf



29 feet. Your strength I will re - new.



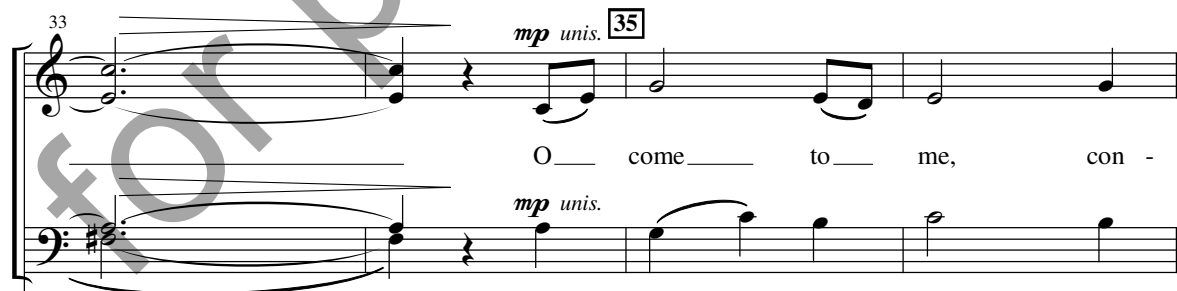
29



33 *mp unis.* **35**

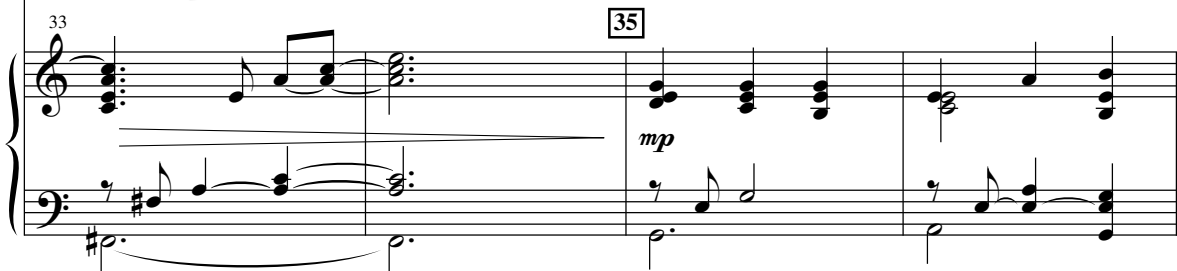
O come to me, con -

mp unis.



33 **35**

mp



37

fide in me. My peace I give to

37

41

you. Come

mp

41

p

45

walk with me, come talk with me and

mp

45

Come to me, come talk with me.

mp

NARRATOR:

From village to village the Teacher went and the music of grace began to resound throughout the land. The people gathered to Jesus and their lives were transformed by the sound of His voice. The sick became healthy and the lame began to dance and sing. Soon it seemed as if the whole nation was following the Singer in a great procession of praise and thanksgiving. To many it was clear this was the Promised One whom the prophets had spoken, "The Lord God is in your midst, a Mighty One who will save. He will quiet you by His love. He will exult over you with loud singing."

JOURNEY OF HOPE AND PROMISE

Words by
JOSEPH M. MARTIN (BMI)

Based on tunes:
SHOUT ON, PRAY ON
FOLLOWERS OF THE LAMB
SAINTS BOUND FOR HEAVEN
PROMISED LAND

Arranged by
JOSEPH M. MARTIN (BMI)

11 Confidently (♩ = ca. 76)

ACCOMP. *mf*

8 SOPRANO *mf unis.* 10

ALTO

TENOR * I _____ know that my Re -

BASS *mf unis.*

8 10

* Tune: SHOUT ON, PRAY ON, *Sacred Harp*, 2nd ed., 1850
Words: Samuel Medley, 1738-1799

11 *unis.*

deem - er lives. Glo - ry, hal - le - lu - jah!

14

What _____ com - fort this sweet _____ sen - tence gives.

unis.

17

Glo - ry, hal - le - lu - jah! Shout _____

f

20

on pray on, we're gain - ing ground. Glo - ry, hal - le -

20

f

23

lu - jah! The dead's a - live and the lost is found.

23

26

unis.

Glo - ry, hal - le - lu - jah!

unis.

12

26

mf

30 *mf* **31**

* We're march - ing on to Zi - on,

mf

We're march - ing on to

30 **31**

33

march - ing to Je - ru - sa - lem. We're

Zi - on. We're march - ing up to

33

36

march - ing on. We're fol - low - ers of the Lamb.

Zi - on. We're fol - low - ers of the Lamb. We're

36

39

We are march - ing, march - ing to Je -

39 march - ing through Em - man - uel's ground, march - ing to Je -

42

ru - sa - lem. We are march - ing, ye —

42 ru - sa - lem. Make to God a joy - ful sound, ye —

unis.

unis.

45

fol - low - ers of the Lamb. Sing on, —

45 fol - low - ers of the Lamb.

f

f

47

47

48

shout on, fol - low - ers of Em - man - u - el.

48

51

Sing on, shout on, ye fol - low - ers of the

51

54 *unis.* 56

Lamb.

unis.

54 56 *more smoothly*

mp

(optional narration and congregational hymn)

NARRATOR:

And so the people began to listen to a new voice of hope. They left behind their doubts and fears and rejoiced in the graceful song of promise that was sounding in Christ's message. From over the land the people came to Him and were blessed.

His arms are outstretched still.

CONGREGATIONAL HYMN:

“I WILL ARISE AND GO TO JESUS” *(page 98)*

HUMILITY

NARRATOR:

Jesus stood above the city and wept. The song He had been sent to sing was heavy on His heart. His ministry among the people had angered the religious officials, and they were eager to silence this new cry of dissent that was sweeping through the land. The Passover pilgrimage to Jerusalem had brought a surge of excitement and as the day of the feast approached, Jesus and His closest followers entered the walls of the ancient city. The people were gathering for a great procession, but the music they sang was bittersweet, for it was not yet fully revealed to them the things that lay ahead. The frenzied crowds took palm branches from the trees and laid them before Him as He passed. They began to shout and sing, “Hosanna! Blessed is the One who comes in the name of the Lord!”

PROCESSION OF PRAISE

45

Words by
THEODULPH OF ORLEANS (760-821)
and JEANETTE THRELFALL (1821-1880)

Tune: **COMPLAINER**
Southern Harmony, 1835
Arranged by
JOSEPH M. MARTIN (BMI)

16 With regal confidence (♩ = ca. 120)

ACCOMP. *mf*

5 SOPRANO *mf unis.* 7
ALTO * All glo - ry, laud, and hon - or, to
TENOR *mf unis.*
BASS

5 7

9 You, Re-deem - er, King, to whom the lips of

* Words: Theodulph of Orleans, 760-821
Translation: John Mason Neale, 1818-1866

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12

chil - dren made sweet ho - san - nas ring. You

f

15

are the King of Is - rael, and Da - vid's roy - al

15

f

18

Son, now in the Lord's name com - ing, our

18

21 17 24

King and bless-ed One!

mf unis.

* From Ol - i - vet they

21 24

mf

25 *mf unis.*

The

fol - lowed 'mid an ex - ult - ant crowd.

25

28 vic - tor palm branch wav - ing, and chant - ing clear and

28

31 *f* 32

loud. The Lord of earth and heav - en rode

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'loud. The Lord of earth and heav - en rode'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* (forte) is present. A rehearsal mark 32 is located above the vocal line.

31 32 *f*

The piano accompaniment for the first system, showing the upper and lower staves of the piano. It features chords and moving lines in both hands. A dynamic marking of *f* (forte) is present. A rehearsal mark 32 is located above the upper staff.

34 on in low - ly state, nor scorned that lit - tle

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'on in low - ly state, nor scorned that lit - tle'. The piano accompaniment consists of chords and moving lines in both hands.

34

The piano accompaniment for the second system, showing the upper and lower staves of the piano. It features chords and moving lines in both hands.

37 chil - dren should on His bid - ding wait.

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'chil - dren should on His bid - ding wait.'. The piano accompaniment consists of chords and moving lines in both hands.

37 *mf*

The piano accompaniment for the third system, showing the upper and lower staves of the piano. It features chords and moving lines in both hands. A dynamic marking of *mf* (mezzo-forte) is present.

NARRATOR:

As the joyous cries of “Hosanna” faded into memory, Jesus gathered to celebrate the Passover with His chosen. Kneeling as a servant, He washed His disciples feet and He taught them the meaning of true humility. There in a simple upper room they shared a meal and Jesus broke the bread and poured the wine, as was the custom. Midst the quiet chanting of Psalms and the sharing of the Passover ritual, Jesus gave them a new covenant of grace that would change the world forever. As the final tones of their evening hymn drifted into the night, they walked to Olivet and entered a garden known as Gethsemane. There, in the shadows, Jesus fell on His knees and prayed in anguish. Humbled by His obedience to the will of God, He found peace, and quietly gave Himself to His captors.

SONG OF HUMILITY

53

Words by
JOSEPH M. MARTIN (BMI)

Shaker Melody
Arranged by
JOSEPH M. MARTIN (BMI)

(20) **Slowly** (♩ = ca. 64)

ACCOMP.

(5) **Moderately flowing, with simplicity** (♩ = ca. 94)
FEMALE SOLO (opt. S.A. unis.)

p

Je - sus

9

bowed in the gar - den, in dark Geth-sem - a -

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12

ne. Je - sus knelt in the gar - den, in

15

17

deep hu - mil - i - ty. Je - sus wept in the

18

gar - den, His heart in ag - o - ny. Je - sus

21

mp

mp

prayed in the gar - den, be - neath the ol - ive

mp

24 (21)

tree.

28 *(Tutti) mp* 29

I will bow and be sim - ple. I will

31

bow and be free. I will bow and be

34

hum - ble, bow like the wil - low tree.

cresc.

37 SOPRANO 38 *mf*

ALTO I will bow. I will bow.

TENOR *mf*

BASS I will bow and be sim - ple. I will

37 38 *mf*

40 I will bow. *Oo* I will bow. —

bow and be free. — I will bow and be

40

43 22

I will bow. — the wil - low tree.

hum - ble, bow like the wil - low — tree.

43 *cresc.*

NARRATOR:

Stripped of His dignity and savagely beaten, the perfect “Lamb of God” stood silently before His accusers. Brutal cries of “Crucify Him” rained down from an angry mob and, for a moment, their cruelty seemed to drown out the sacred song He had come to sing. Though bowed low by violence and weighed down by a cruel cross, the heart of the Savior began to sing the music of grace. Step by step He climbed Golgotha to reclaim humanity’s forgotten alleluia. Only He could proclaim the great Amen of forgiveness and restore the broken hearts of His people. Even with His final breath, He voiced a Psalm, “Father, into Thy hands I entrust my spirit.”

SACRED HEAD, WONDROUS LOVE

61

Based on
American Folk Tunes
Arranged by
JOSEPH M. MARTIN (BMI)

24 Slowly, with heaviness and grief (♩ = ca. 80)

ACCOMP. *mp*

4 TENOR *mp unis.* 5
BASS * O sa - cred Head, now wound - ed, with

7 SOPRANO *mp unis.*
ALTO now scorn - ful - ly sur -
grief and shame weighed down,

* Music: American Folk Tune

Words: Paul Gerhardt, 1607-1676, tr. James W. Alexander, 1804-1859

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10

round - ed with thorns, Thine on - ly crown; how —

13

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

13

scorn! How does that vis - age lan - guish which

16

scorn! How does that vis - age lan - guish which

16

scorn! How does that vis - age lan - guish which

19 25 What
mp

once was bright as morn!

smoothly, with great expression

22 Thou, my Lord, hast suf - fered was all for sin - ners' gain, Lord,

p
Oo

smoothly, with great expression

mine was the trans - gres - sion, but Thine the dead - ly pain. *mf*

p
Oo

Lo, — *mf*

26

64

30

here I fall, My Sav - ior! 'Tis I de - serve Thy

dim.

dim.

30

mf

dim.

33

place. Look on me with Thy fa - vor, and

mp

mp

33

mp

36

grant to me Thy grace.

mf unis.

mf

mf unis.

26

36

What

mf

40 *mf*

What lan - guage can I

lan - guage can I bor - row to thank Thee, dear - est

43

bor - row to thank Thee, dear - est Friend, Thy

Friend, for this Thy dy - ing sor - row, Thy

46 *f*

pit - y with - out end? O

pit - y with - out end?

(optional narration and congregational hymn)

NARRATOR:

For three long days the world waited in silence. The heartrending music of grieving and mourning filled the earth. Deep sadness had descended upon the ones who loved Jesus. Only the lingering echoes of His assuring voice kept hope alive in their wounded spirits.

CONGREGATIONAL HYMN:

“ALAS AND DID MY SAVIOR BLEED” *(page 99)*

VICTORY

NARRATOR:

On the third day after the crucifixion of Jesus, the earth began to shake with anticipation. The rising sun gilded the sky with golden promise, and the garden where He had been laid, awoke to the sounds of dawn. In one great crescendo of joy, the stone rolled away from the tomb where Jesus had been laid. All creation rushed to claim its alleluia and the world broke forth in glorious song. The ancient Psalm had been fulfilled, “You have turned my mourning into joyful dancing. You have unloosed my robes of sorrow and adorned me with everlasting joy.”

CHRIST IS RISEN

73

Words by
JOSEPH M. MARTIN (BMI)

Tunes:
NETTLETON
BEACH SPRING
Arranged by
JOSEPH M. MARTIN (BMI)

29 Boldly (♩ = ca. 90)

ACCOMP.

mp *mf*

SOPRANO * *mf unis.*

ALTO

TENOR *mf unis.* Christ is

BASS

cresc. *f*

6 ris - en! Christ is ris - en! See the stone is rolled a - way. Christ is

6 *mf*

* Tune: NETTLETON, Wyeth's *Repository of Sacred Music, Part Second*, 1813

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10
 liv - ing! Christ is liv - ing! This is Love's tri - umphant

10
 day. Let us raise our al - le - lu - ias. Let us

13
 14

13
 14

16
unis.
 praise the glo-rious Son. Christ is ri - sen! Christ is ris - en! Tell the

16
unis.

20 30

world what God has done.

20

dim.

24 *mp* 25

Christ is ris - en!_Christ is ris - en! Gone is death's dark mys - ter -

mp

24 25

mp

28 *unis.*

y. Christ is liv - ing! Christ is liv - ing!_ Love has won the vic - to -

28 *lightly*

32 33 *mf*

ry. Let us raise our al - le - lu - ias. Let us

32 33 *mf*

35 *legato*

praise the glo-rious Son. Christ is ris - en! Christ is

legato

35 *legato*

38 31

ris - en! Tell the world what God has done!

38

42 44

** mp unis.*

Christ is ris - en! Christ is ris - en! See the

42 44

mp

46 *mp unis.*

Christ is liv - ing! Christ is liv - ing! Joy has

gar - den greets her Lord.

46

50 *mf* 52

come and hope re - stored. Ev - 'ry flow - er__burst-ing o - pen,__ ev 'ry

50 *mf* 52

NARRATOR:

With His ministry, Christ has taught us how to serve. In His humility, He has taught us how to give, and with His victory over death and sin, He has taught us how to live. For He came to give us life, a life that was more abundant and free. We have been given a new alleluia and a new voice of praise. Established in His grace, we can boldly move into the future with our hearts fixed on the things above. We can share our faith with confidence, our grateful voices united forever in the song everlasting!

THE SURE FOUNDATION

Words by
JOSEPH M. MARTIN (BMI)

Music by
JOSEPH M. MARTIN (BMI)
Incorporating
“How Firm a Foundation”

With great energy (♩ = ca. 148-152)

34

ACCOMP.

mp *mf*

4

8

s. f

A.
Come, ye thank-ful peo-ple, come.

T. *f*

B.

f *mf* *f* *dim.*

12 *mf*

Wake the dawn with tune - ful — sing - ing.

mf

16 *mp*

This is the day that the

mp

16 *mp*

20 *mf* *rit.* (35) [23] (♩ = ca. 120)

Lord, our God, has made.

mf

20 *rit.* *mf* *mp* *cresc. poco a poco* [23] (♩ = ca. 120)

24 S. *(mf)* Re -

A. *mp* *cresc. poco a poco* Let us re - joice!

T. *mp* *cresc. poco a poco* Let us re -

B. *mp* *cresc. poco a poco* *(mf)* Let us re - joice! Let

26 *cresc. poco a poco* joice! Re - joice! Re - joice!

(mf) Let us re - joice! Re - joice!

(mf) joice! Let us re - joice!

us re - joice! Let us re - joice!

29 S. *f*

A. Let us re - joice! Let us re -

T. *f*

B.

29 *f*

32 *unis.* (36) (34) With great energy (♩ = ca. 148-152)

joice and sing!

unis.

32 (34) With great energy (♩ = ca. 148-152)

mf

35 *mf*

* Christ is made the sure foun - da - tion,

mf

35

38

Christ the head_ and_ cor - ner - stone; cho - sen of_ the

38

41

Lord and_ pre - cious, bind - ing all_ the_ Church in one.

41

44

Ho - ly Zi - on's help for - ev - er, and her_ con - fi -

44

47 *unis.*

dence a - lone, Christ is made the sure foun - da - tion,

47 *unis.*

50 Christ the head and cor - ner - stone.

52 37

50 *mp*

52 shimmering

mp

53 * *mp*

How firm a foun - da - tion, ye

mp

53

(optional narration and congregational hymn)

NARRATOR:

Let us go forth with joyful singing! Let us go out with tuneful praise!
Let us go living our alleluias and sharing the wondrous story of Christ
in songs of everlasting praise!

CONGREGATIONAL HYMN:

“I WILL SING THE WONDROUS STORY” *(page 100)*