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# *The Shadow of the Cross*

## **A Contemporary Tenebrae Service**

*Arranged & Composed  
by Lloyd Larson*

Code No.

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## FOREWORD

The “service of darkness,” or Tenebrae (Latin for “darkness”), dates back to the 4th century, according to some sources. Traditionally observed during Holy Week, it focuses on the final hours of Jesus’ life and crucifixion. *The Shadow of the Cross* is a reminder of the magnitude of God’s love; a love so great that it continues through all time and eternity.

For shadows to exist, there must be light. In the case of the Passion story of our Lord, that light, as the gospel of John tells us, “was the light of all people.” (John 1:4). *The Shadow of the Cross* walks us through the final hours of Jesus’ life including his crucifixion. But as John affirms, “The light shines in the darkness, and the darkness did not overcome it.” (John 1:5)

In its original form, the cross was a tool of execution, or death. But in the eyes of faith, it symbolizes victory and life eternal! In a day when the powers of evil threaten to destroy our optimism for a brighter tomorrow, the cross stands as a reminder that love is stronger than hate, and that hope prevails in times of despair. Standing in the shadow of the cross, we find comfort and courage in knowing that we can live in a future that is ultimately of God’s making!

Beaneath the cross of Jesus I fain would take my stand,  
The shadow of a mighty Rock within a weary land . . .  
I take, O cross, thy shadow for my abiding place . . .

Elizabeth C. Clephane

May we live in the shadow of eternity’s cross. And may we be reminded that the cross ultimately leads to the “Father of lights.”

Lloyd Larson

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## PERFORMANCE NOTES

It is suggested that *The Shadow of the Cross* be presented during Holy Week, somewhere between the joyous “Hosannas” of Palm Sunday and the resurrection “Alleluias” of Easter. It may be most appropriate for a Maundy Thursday or Good Friday setting, in keeping with the traditions of the local church.

The presentation is most effective if done in subdued lighting, though sufficient lighting will be needed for choir members, narrator and the optional congregational participation, if included. The cantata provides direction throughout for the extinguishing of candles. For this to happen, seven candles need to be located centrally in the worship area. This can be done with the visible placement of a candelabra, or with individual candles strategically placed at various locations. The symbolism of the extinguishing of the candles is, of course, intended to underscore the gradual and deepening darkness as Christ’s death became imminent and then final. Depending on the worship setting, the effect may be enhanced by gradually dimming all lights in the room as well, so that in the end the room is in complete, or nearly complete, darkness. In traditional Tenebrae services, worshippers are typically asked to leave in silence and reflection.

If it is desirable to share the Lord’s Supper during this service, it would be appropriate to do so during the singing of *We Remember You*. As noted at the conclusion of that number, this might require the accompanist or another instrumentalist to play additional music to accommodate that element.

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# 1. I Come to the Cross

with *Near the Cross*

Words and Music by  
Bill Batstone and Bob Somma  
Arranged by LLOYD LARSON

① Since 1892

NARRATOR: The cross of Christ is an eternal reminder of God's unconditional love. This day we stand in

*Simply, freely* ♩ = ca. 88



⑤ the shadow of the cross...and we gratefully remember.

1st time: Solo (opt. S.A. unis. on mel.) *p*



SATB 2nd time only

⑩

come to the cross seek-ing mer - cy and grace, I



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15

come to the cross where You died in my place.

20

Out of my weak - ness and in - to Your strength;

1.

hum - bly I come to the cross. I

1.

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25 **2.** *mp*

Your arms are o - pen, You call me by —

*mp*

30 You wel - come this child that was  
name, You wel - come this child, this  
child that was

lost. *mf* 35  
child that was lost. You paid the price for my  
lost. *mf*

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*mp*

guit and my shame, Je - sus, I come,

*mp*

(40) *mf* *dim.*

Je - sus, I come, Je - sus, I come to the

*mf* *dim.*

3 *p* (45)

CROSS.

*p*

*p*

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Musical score for piano introduction, featuring treble and bass staves with a key signature of three sharps (F#, C#, G#).

## NEAR THE CROSS

Words by Fanny J. Crosby  
Music by William H. Doane

*mp* (+ opt. Cong.)

Musical score for vocal and piano accompaniment, featuring treble and bass staves with a key signature of three sharps (F#, C#, G#). The vocal line includes the lyrics: "Je - sus, keep me near the cross, —". The piano accompaniment includes the dynamic marking *mp*.

Musical score for vocal and piano accompaniment, featuring treble and bass staves with a key signature of three sharps (F#, C#, G#). The vocal line includes the lyrics: "there a pre - cious foun - tain, —". The piano accompaniment includes the dynamic marking *mp*.

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60

free to all, a heal - ing stream, -

65

4

flows from Cal - vary's moun - tain.

mf

70

In the cross, in the cross,

mf

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75

be my glo ry ev - er,

musical notation for piano accompaniment

till my rap - tured soul shall find

N.B.

musical notation for piano accompaniment

80

rest be - yond the riv - er.

dim. **5** *p*

musical notation for piano accompaniment

dim. *p*

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\*Light 7 Candles

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85

90

*cresc. poco a poco*

6

SATB unis. (+ opt. Cong.)

*mf*

95

Near the cross! O Lamb of

100

God, bring its scenes be - fore me;

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S.A. unis.

105

help me walk from day to day

help me walk from day to day

T.B. unis.

help me walk from day to day

help me walk from day to day

with its shad - ows o'er me.

with its shad - ows o'er me.

with its shad - ows o'er me.

with its shad - ows o'er me.

110

*div. f*  
In the cross, in the cross, be my

*div. f*  
In the cross, in the cross, be my

*f*  
In the cross, in the cross, be my

*f*  
In the cross, in the cross, be my

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115

glo - ry ev - er, till my

Since 1892

120

rap - tured soul shall find rest be -

N.B.

125

dim. yond the riv er. (end opt. Cong.)

dim. mp

dim. mp

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7

*mp* Je - sus, I come, *mf* Je - sus, I

*mp* *mf*

*dim. e rit.* (130) *mf*

come, Je - sus, I come to the cross.

*dim.* *p* *molto rit.* (135)

*dim. e rit.* *p* *molto rit.*

**NARRATOR:** It was the first day of Unleavened Bread, and the disciples came to Jesus, asking, "Where do you want us to make the preparations for the Passover?" Jesus said, "Go into the city to a certain man and tell him, 'The Teacher says: My appointed time is near. I am going to observe the Passover with my disciples at your house.'" The disciples did as Jesus had instructed them, and they prepared the Passover meal. (Matthew 26:17-19)

When the hour came, Jesus took his place at the table surrounded by his disciples. He said to them, "I have desired to eat this Passover with you before I suffer. I will not eat it again until it is fulfilled in the kingdom of God." He then took a cup and, after giving thanks, said, "Take this and divide it among you. For I tell you that from now on I will not drink of the fruit of the vine until the kingdom of God comes." He then took a loaf of bread, gave thanks, broke it, and gave it to the disciples saying, "This is my body given for you. Do this in remembrance of me." After supper, he did the same with the cup saying, "This cup, poured out for you, is the new covenant in my blood. Remember me." (Luke 22:14-20)



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## 2. We Remember You <sup>15</sup>

Words and Music by Walt Harrah  
Arranged by LLOYD LARSON

8 **Tenderly, freely** ♩ = ca. 84

Piano introduction in G major, 4/4 time. The music is marked *mp* (mezzo-piano). It features a gentle melody in the right hand and a supporting bass line in the left hand, both consisting of eighth and quarter notes.

S.A. Unison *mp* holding back (5) moving ahead

We re-mem-ber you, we re-mem-ber you;

holding back moving ahead

First vocal and piano section. The vocal part (S.A. Unison) is marked *mp* and includes the instruction 'holding back' followed by a crescendo leading to 'moving ahead' at measure 5. The piano accompaniment also follows this dynamic and phrasing pattern.

(10)

by your sac-ri-fice of love all glo-ry now is due.

Second vocal and piano section. The vocal part continues the melody from measure 5, marked with a crescendo leading to measure 10. The piano accompaniment provides harmonic support.

holding back *mf* moving ahead (15)

At this ta-ble here mer-cy hov-ers near.

T.B. Unison *mp* *mf*

holding back *mf* moving ahead

Third vocal and piano section. The vocal part (T.B. Unison) is marked *mp* and includes the instruction 'holding back' followed by a crescendo leading to 'moving ahead' at measure 15. The piano accompaniment also follows this dynamic and phrasing pattern.



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*dim. e rit.*

Thanks is of-fered up; in this bread and cup we re-mem-ber

*dim.*

*dim. e rit.*

9 *mp a tempo* (20)

you.

*mp*

*mp a tempo*

\*Italicized text is original and may be preferred outside context of entire cantata.

*mp holding back* *div. a tempo*

Je - sus, King of kings, name a - bove all

*mp* *div.* *a tempo*

\*Pre-cious ris - en Lamb, Je - sus who was

*holding back* *a tempo*

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25

names, pre-cious ho - ly Lamb of God,  
slain, now en-throned in glo - ry,

30

we pro - claim!  
you will reign!

holding back

your prais-es we pro - claim,  
for - ev - er you will reign, will reign!

Glad - ly we em -

holding back

*mf* moving ahead grace.

brace both these signs of grace, of

*mf* moving ahead



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35

grace. Thanks is of-fered up; in this bread and cup we re-mem-ber

unis. *dim. e rit.*

unis. *dim.*

*dim. e rit.*

10

*mp a tempo*

you.

*mp*

*mp a tempo*

40

*rit.* S.T. unis. *a tempo f*

A.B. unis. *mf* *f* We re-mem-ber you;

We re-mem-ber you, we re-mem-ber


*mf cresc. e rit.* *f a tempo*

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we re-mem-ber you; by your sac-ri - fice of love

you; by your sac-ri - fice of love



S.A. div. *f* due. holding back

all glo-ry now is due, is due. At this ta-ble

T.B. div. *f*

holding back



*a tempo* (50) near.

here mer-cy hov-ers near, hov - ers

*a tempo*



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near. Thanks is of-fered up; in this bread and cup we re-mem-ber

55 *mf* you. *dim. e rit.* *mp* freely  
 you, we re-mem-ber you. Thanks is of-fered up; in this bread and

60 *unis.* *p* *molto rit.*  
 cup we re-mem-ber you.

NOTE: If communion is served during the preceding anthem and additional time is desired, the accompanist or another instrumentalist may play an appropriate selection.

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NARRATOR: While still at the table with his disciples, Jesus said, "I tell you the truth, one of you will betray me." In despair, they begin to say to him one after the other, "Surely, it is not I, Lord?" Jesus answered, "The one who dips his hand into the bowl with me will betray me. Woe to that one who betrays the Son of Man! It would be better for that one if he had not been born." Judas, the one who would betray him, said, "Surely not I, Rabbi?" Jesus replied, "Yes, it is you." (Matthew 26:20-25)

Later that evening Jesus told his followers, (*music begins*) "This very night you will all become deserters." But Peter declared, "Even if all the others fall away, I will never desert you." "Truly I tell you," Jesus said to Peter, "before the cock crows, you will deny me three times." (Matthew 26:31a, 33-34)

### 3. O Jesus, I Have Promised with *I Need Thee Every Hour*

Words by JOHN E. BODE

Music by LLOYD LARSON

**11** *Passionately* ♩ = ca. 76

*p*

*Solo p*

Je-sus, I have prom-ised to

serve You till the end; be for-ev-er near me, my Mas-ter and my

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Friend. Since I shall not fear the bat - tle if You are by my

side, nor wan - der from the path - way if You will be my

guide.

S.A. div. *mp*

T.B. div. *mp*

*a tempo*

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let me feel You near me, the world is ev - er

near; I see the sights that daz - zle, the

tempt-ing sounds I hear. My foes are ev - er near me, a -

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*cresc.* *f* (40)

round me and with - in, but, Je - sus, now draw near - er, —

*cresc.* *f*

*dim. e rit.* *mp* (45) (13) *p a tempo* (+ opt. Cong.)

and shield my soul — from sin, I

*dim.* *mp* *p*

*dim. e rit.* *mp* *p a tempo*

**I NEED THEE EVERY HOUR**  
 Words by Annie S. Hanks  
 Music: *NEED* by Robert Lowry

(50)

need Thee ev - ery hour, stay Thou — near — by; — temp -

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ta - tions lose their pow'r when Thou art nigh. I

Thou, Thou art nigh.

55 *mp*

need Thee, O I need Thee, ev - ery hour I need Thee; O

60 *dim. e rit.* I come

bless me now, my Sav - ior, I come, I come to Thee. *p*

*dim.* *dim. e rit.* *p*

2nd candle is extinguished

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## 4. O Love That Will Not Let Me Go

Words by George Matheson

Music by Albert L. Peace  
Arranged by LLOYD LARSON

NARRATOR: Jesus and his disciples went to a place called Gethsemane where he said to them,  
"Sit here while I pray." He took

14 Gently, freely ♩ = ca. 69

Peter, James and John along with him and began to be deeply troubled. "I am overwhelmed with sorrow,  
even to the point of death.

5

Remain here and stay awake." Going a little farther, Jesus fell to the ground and prayed,  
"Abba, Father, all things are possible for you.

10

Take this cup from me. Yet, not my will, but yours be done." (Mark 14:32-36)

15 T.B. unis. p

O Love that will not let me go, ——— I



Since 1892

rest my wea-ry soul in thee; I give thee back the life I

owe, that in thine o - cean depths its flow may rich - er,

full - er be.

full - er be.

full - er be.

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(30) *rit. S.A. mp* *a tempo*

O Light that fol-lowest all my way, I

*cresc. poco a poco* *mf*

yield my flick-ering torch to thee; my

*cresc. poco a poco* *mf*

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35

*f* heart re-stores its bor-rowed ray, *mf* that in thy sun-shine's blaze its

*f* *mf*

*mp* day may bright - er, *dim. e rit.* fair - er be. *40* *p a tempo*

*mp* *dim.* *p*

*mp* *dim. e rit.* *p a tempo*

*rit.* *pp*

3rd candle is extinguished

NARRATOR: Jesus returned from his place of prayer to find his disciples sleeping. "Get up," he said to them, "for my betrayer is at hand." While he was still speaking, Judas arrived accompanied by a large crowd with swords and clubs. Judas came up to Jesus and said, "Greetings, Rabbi!" and kissed him. Jesus said to him, "Friend, do what you came here to do." Immediately they stepped forward and seized Jesus. He said to the crowd, "Have you come with swords and clubs to capture me? Day after day I sat in the courts of the temple teaching, and yet you did not arrest me. *(music begins)* But all of this has taken place so that the writings of the prophets may be fulfilled." Then all of the disciples deserted Jesus and fled. *(Matthew 26:45-50, 55-56)*

## 5. Lamb of God

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Words and Music by Twila Paris  
Arranged by LLOYD LARSON

17 *Tenderly, very freely* ♩ = ca. 66



S.A. Unison *p* 5

Your on-ly Son, no sin to hide, but you have sent him from your

The vocal part is a unison line for Soprano and Alto voices. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The dynamics are marked as piano (*p*).

side to walk up - on this guilt-y sod, and to be-come the Lamb of

10

*div.* *mp* *rit.*

The vocal part continues the unison line. The piano accompaniment includes a 'div.' (divisi) marking for the vocalists and a 'rit.' (ritardando) marking for the piano. The dynamics are marked as mezzo-piano (*mp*).

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*p* *a tempo*

God. Since 1892 T.B. Unison *p*

Your gift of love they cru - ci -

*p* *a tempo*

(15) unis. *p* div.

they laughed and scorned him as he died, the hum-ble

fied, div.

*mp* (20) (18)

King they named a fraud, and sac - ri - ficed the Lamb of

*mp*

*mp*

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*p* God. *mf* O Lamb of God, *mp* sweet Lamb of God; *mp* I love the

*p* ho - ly Lamb of God. *mf* O wash me in his pre-cious

*mp* blood. *p a tempo* (30) My Je - sus Christ, the Lamb of God. *p*

*mp* *p a tempo*

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19 Since 1892 I was so lost I should have died, but you have

35 brought me to your side to be led by your staff and

40 rod, and to be called a lamb of God. O Lamb of

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*a tempo* *f* *mf*  
God, sweet Lamb of God; I love the ho - ly Lamb of

*f* *mf*  
God. O wash me in his pre-cious blood, till I am

*f* *a tempo* *mf*  
just a lamb of God. O Lamb of God, sweet Lamb of

*mp* *a tempo*  
just a lamb of God. O Lamb of God, sweet Lamb of

*mp* *a tempo*  
opt. unaccomp. through m. 52, beat 1

*mp* *a tempo*

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(50) God; I love the ho - ly Lamb of God. O wash me

*play* *mp*

*mf* *molto rit.* blood, (55) *p* *freely*

in his pre-cious blood, pre-cious blood, Lamb of God, till I am

*mf* *molto rit.* *p* *freely*

*rit.*

just a lamb of God.

*rit.*

NARRATOR: The crowd took Jesus to the house of the high priest. Peter followed at a distance. When they had kindled a fire in the middle of the courtyard and sat down together, Peter sat among them. A servant girl, seeing him in the firelight, said, "This man was with him." But he denied it: "Woman, I do not know him." A while later someone else saw him and said, "You also are one of them." But Peter replied, "Man, I am not!" About an hour later still another asserted, "Surely this man was also with him, for he is a Galilean." But he said, "I do not know what you are talking about!" At that moment, the cock crowed. The Lord turned and looked at Peter. Then he remembered the words of Jesus: "Before the cock crows today, you will deny me three times." Peter went out and wept bitterly. (Luke 22:54-62)

## 6. You Are My All in All

Words and Music by  
Dennis L. Jernigan  
Arranged by LLOYD LARSON

**[21]** *Steady, lightly* ♩ = ca. 72

*mp*

S.A. Unison **5** *mp*

You are my strength when I am weak, You are the trea-sure that I

seek; You are my all in all. Seek-ing You as a pre-cious

T.B. Unison *mp*

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10 jewel, Lord, to give up, I'd be a fool; You are my all in

all. Je - sus, Lamb of God,

15 wor - thy is Your name! Je - sus,

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Lamb of God, wor - thy is Your name!



The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains a circled measure number '22' and a circled measure number '20'. The bottom staff is a piano accompaniment in bass clef, also in one flat. The lyrics 'Lamb of God, wor - thy is Your name!' are written below the vocal staff.

unis. *mp*

Tak-ing my sin, my cross, my shame, ris-ing a - gain I bless Your



The second system of the musical score consists of two staves. The top staff is a vocal line in treble clef, marked 'unis. mp'. The bottom staff is a piano accompaniment in bass clef, marked 'mp'. The lyrics 'Tak-ing my sin, my cross, my shame, ris-ing a - gain I bless Your' are written below the vocal staff.

name, You are my all in all.



The third system of the musical score consists of two staves. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics 'name, You are my all in all.' are written below the vocal staff.

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(25) *unis. p*  
Since 1892 When I fall down, and when I am dry, You fill my  
When I fall down, You pick me up; when I am dry, You fill my  
*mp* cup; You are my all in all. *div. mf* (+ opt. Cong.) Je - sus, *div. mf*  
*mf*  
(30) Lamb of God, wor - thy is Your name!  
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Je - sus, Lamb of God, wor - thy is Your

name! Je - sus, Lamb of God,

wor - thy is Your name! Je - sus,

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Since 1892

Lamb of God, wor - thy is Your

name! Wor - thy is Your name!

(end opt. Cong.)

dim. e rit. p

dim. p

dim. e rit. p

4th candle is extinguished

**NARRATOR:** The next morning, the council of the elders, both the chief priests and the teachers of the law, met together as Jesus was brought before them. They said to him, "If you are the Messiah, tell us." Jesus answered, "If I tell you, you will not believe." Then they asked, "Are you then the Son of God?" He replied, "You are correct in saying I am." "What further testimony do we need?" they said. "We have heard it ourselves from his own lips!"

They then brought Jesus before Pilate. But Pilate said to the chief priests and crowds, "I find no basis for a charge against this man." But they were insistent. Pilate, after learning that Jesus was under Herod's jurisdiction, sent him to Herod. But finding nothing for which to convict him, Herod sent him back to Pilate. Finally, Pilate said to Jesus' accusers, "I have examined this man in your presence and have not found him guilty of any of your charges. Neither has Herod, for he sent him back to us. He has done nothing to deserve death." Then they all shouted, "Away with this man! Release Barabbas!" Pilate, wanting to release Jesus, addressed them again. But they kept shouting, "Crucify him, crucify him!" The shouts of the crowd eventually prevailed. Pilate finally granted their demand. *(music begins)* He released the one who had been imprisoned for insurrection and murder, and he handed Jesus over to them as they had desired. (Luke 22:66-23:24)

# 7. When You Prayed Beneath the Trees

Words by CHRISTOPHER IDLE

Music by LLOYD LARSON

24 *Pensively*  $\text{♩} = \text{ca. } 80$

*p*

T.B. Unison *p*

When you prayed be-neath the trees, it was for

me, O Lord; when you cried up-on your knees, how could it be, O

*mp*

Lord? When in blood and sweat and tears, you dis-missed your fi-nal fears, when you

*mp*

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*poco rit.* (25) *a tempo*

Since 1892

faced the sol-diers' spears, you stood for me, *p* O Lord.

*poco rit.* *a tempo* *p*

(25) S.A. unis. *mp*

When their tri-umph looked com-  
*mp*

*mp*

(30)

plete, it was for me, O Lord; when it seemed like your de-

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35

div. *mf*

feat, they could not see, O Lord! When you faced the mob a -

div. *mf*

*mf*

40

lone, you were si - lent as a stone, and a tree be-came your

*p.*

45 26

you came for me, *poco rit.* *mp a tempo*

throne; you came for me, for me, O Lord. *mp*

*poco rit.* *mp a tempo*

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50

cresc.

SATB unis. *f poco rit.* *a tempo*

55

When you stum - bled up the road, you walked for me, O

*poco rit.* *a tempo*

S.A.

T.B.

Lord; when you took your dead - ly load, that heav - y tree, O

60

S.A. div. *ff*

T.B. div. *ff*

Lord; when they lift - ed you on high, and they nailed you up to

*ff*

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Since 1892

die, and when darkness filled the sky, it was for me, for

me, O Lord.

*molto rit.* *mf* *mp freely* (70)

*molto rit.* *mf* *mp freely* (75)

*dim. e rit.* *p*

5th candle is extinguished

NARRATOR: When they arrived at the place that is called The Skull, they crucified Jesus there along with the criminals, one on his right and one on his left. Jesus said, "Father, forgive them, for they do not know what they are doing." One of the criminals kept deriding Jesus: "Are you not the Messiah? Save yourself and us!" But the other rebuked him saying, "Do you not fear God? We have been condemned justly and are getting what we deserve. But this man has done nothing wrong." Then he said, "Jesus, remember me when you come into your kingdom." Jesus answered him, "Today you will be with me in Paradise."

It was now about noon, and darkness swept over the whole land. The curtain of the temple was torn in two. (*music begins*) Then Jesus cried out in a loud voice, "Father, into your hands I commend my spirit." When he had said this, he breathed his last. (Luke 23:33-34, 39-46)

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## 8. How Beautiful

with *There Is a Redeemer*

Words and Music by Twila Paris  
Arranged by LLOYD LARSON

47

Since 1892  
[27] Expressively, freely ♩ = 100

Piano introduction for 'How Beautiful'. The music is in 3/4 time, key of D major (two sharps). It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Expressively, freely' with a quarter note equal to 100 beats per minute. The introduction ends with a measure marked with a circled 5.

Vocal and piano accompaniment for 'How Beautiful'. The vocal parts (S.A. and T.B.) enter with the lyrics 'How beau - ti - ful the'. The piano accompaniment provides harmonic support. The S.A. Unison is marked 'mp' and '1st time only'. The T.B. Unison is marked '2nd time only'. The piano part includes a repeat sign and a measure marked with a circled 10.

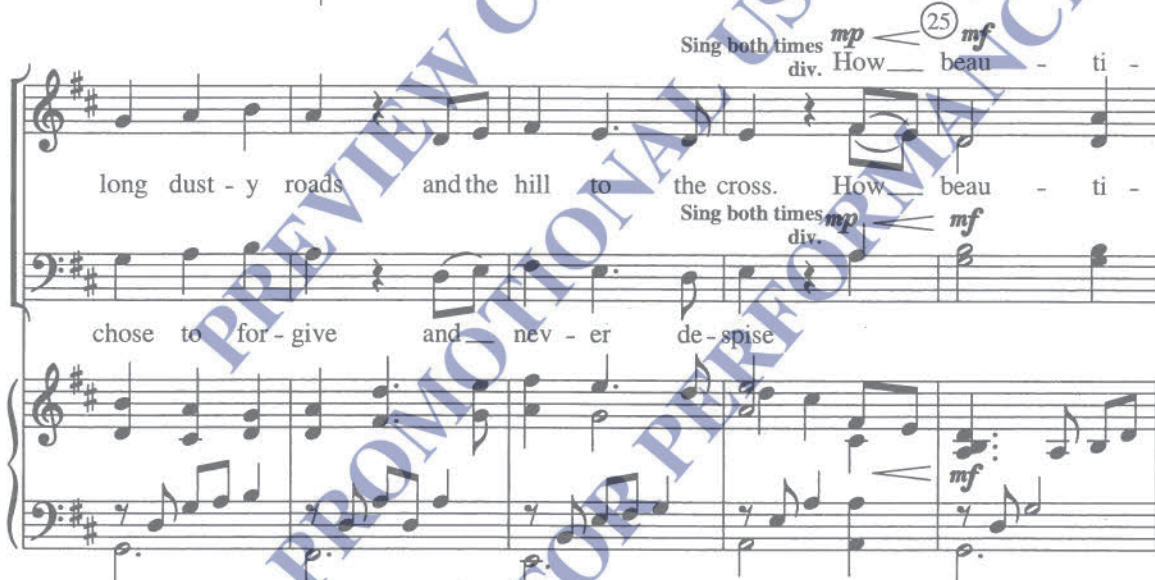
Vocal and piano accompaniment for 'How Beautiful'. The vocal parts continue with the lyrics 'hands that served the wine and the bread and the chil - dren of heart that bled, that took all my sin and bore it in -'. The piano accompaniment continues with harmonic support. The piano part includes a measure marked with a circled 15.

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earth. How beau - ti - ful the feet that walked the  
stead. How beau - ti - ful the ten - der eyes that



Sing both times *mp* *mf* (25)  
div. How beau - ti -  
long dust - y roads and the hill to the cross. How beau - ti -  
Sang both times *mp* *mf*  
div. chose to for - give and nev - er de - spise



ful, how beau - ti - ful, (30)  
ful, how beau - ti - ful, how beau - ti - ful, how





35 *mp* 1. *unis.*

beau - ti - ful, how beau - ti - ful is the

*mp*

28 40

bod - y of Christ.

T.B. *unis.* (2nd time only) *mp*

How

2. *unis.* 45 *f* *div.*

is the bod - y of Christ. And as He laid

*unis.* *f* *div.*

2. *mp* *cresc.* *f*

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Since 1892

we of - fer this (50)

down His life, — we of - fer, of - fer this sac - ri -

we of - fer this

fice that we will live just as He died: (55)

unis. *mf* Will-ing to pay the price, (60)

Will-ing to

*mf* *mp*

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Since 1892

rit. div. How beau - ti -

How beau - ti -

pay the price. How beau - ti -

freely

ful. unis. Steady ♩ = 80

ful, beau - ti - ful is the bod - y of Christ.

ful unis.

(mp)

70 p

29

p

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75

## THERE IS A REDEEMER

Words and Music by Melody Green

div. *mp*

Since 1892

There is a Re - deem - er, Je - sus, God's own

div. *mp*

SONGBOOK

80

Son; Pre - cious Lamb of God, Mes - si - ah, Ho - ly

*mf*

85

One. Thank You, O my Fa - ther, for giv - ing us Your

*mf*

*mf*

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Since 1892

90 30

Son, and leav - ing Your Spir - it till the work on earth is

*mp*  
done.  
*mp* unis. *mf*

Je - sus, my Re - deem - er, name a - bove all

95 unis. *mf*

Pre - cious Lamb of God, Mes - si - ah, Hope for sin - ners

names; \_\_\_\_\_

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(100) *div. f*

slain. Since 1892 Thank You, O my Fa - ther, for giv - ing us Your

*div. f*



(105)

Son, ——— and leav - ing Your Spir - it till the work on — earth — is



*mf rit. mp* (110) *molto rit. p*

done. Pre - cious Lamb of God, Mes - si - ah, Ho - ly One.

*mf mp p*

*mf dim. e rit. mp molto rit. p*



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6th candle is extinguished

## 9. When I Survey the Wondrous Cross

with *Beneath the Cross of Jesus*

Words by Isaac Watts

Music by Lowell Mason, based on plainsong  
Arranged by LLOYD LARSON

31 *Resolutely* ♩ = ca. 84

NARRATOR: The centurion, after witnessing what



had happened, praised God and said, "Certainly this man was innocent." When the crowds who had gathered there



for this spectacle saw what had taken place, they were deeply saddened as they returned to their homes. All those who



knew Jesus, including the women who had followed him from Galilee, stood at a distance and watched these things.



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32

*Tenderly, steady* ♩ = ca. 80S.A. div. *mp*

## BENEATH THE CROSS OF JESUS

Words by Elizabeth C. Clephane

Music by Frederick C. Maker

Since 1892

Be - neath the cross of Je - sus I

T.B. div. *mp*

fain would take my stand;

the shad - ow of a might-y Rock with -

in a wea - ry land,

a home with - in the wil - der - ness, a

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rest up - on the way, from the burn - ing of the noon-tide heat, and the



bur - den of the day. I take, O cross, thy

dim. **33** *mp* S.T. unis. *mf* **35** A.B. unis. *mf*



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



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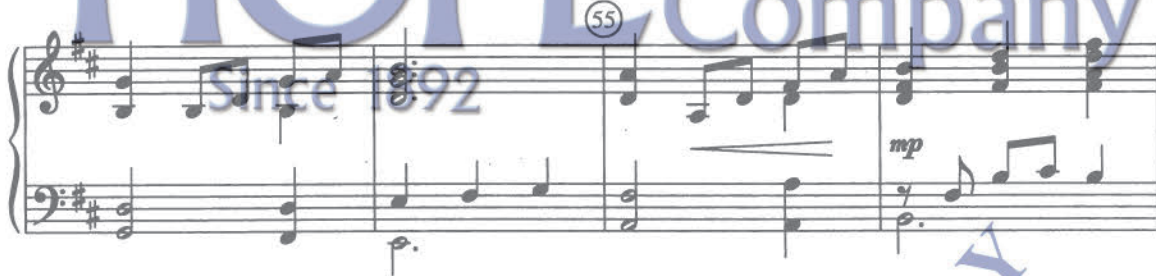
(40) S.A. div. *mp*  
 sun-shine than the sun - shine of his face, con - tent to let the  
 T.B. div. *mp*

(45) *cresc.* *mf*  
 world go by, to know - no gain nor loss, my sin - ful self my  
*cresc.* *mf*

Tenderly, freely ♩ = ca. 76  
 (50) *dim. e rit.* (34) *p* **NEAR THE CROSS**  
 Music by William H. Doane  
 on - ly shame, my glo - ry all the cross.  
*dim.* *p*



NARRATOR: Jesus Christ...who, though being in the very form of God, did not consider equality with God



something to be exploited, emptied himself, taking the very nature of a servant, being born in human likeness. Being in



human form, he humbled himself, and became obedient to death—even death on a cross. (Philippians 2:6–8)

Let us fix our eyes on Jesus,



the author and perfecter of our faith, who, for the joy set before him, endured the cross and disregarded its shame.

(Hebrews 12:2)



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Since 1892

*Tenderly, steady* ♩ = ca. 80

unis. *pp*

When I sur - vey the \_\_\_\_\_ won - drous \_\_\_\_\_ cross

unis. *pp*

*pp*

(75)

on which the Prince of \_\_\_\_\_ glo - ry \_\_\_\_\_ died,

(80) *p*

my rich - est gain I \_\_\_\_\_ count but \_\_\_\_\_ loss,

*p*

my rich - est gain I \_\_\_\_\_ count but \_\_\_\_\_ loss,

*p*

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*mp* *div.* 85 *p*

and pour con - tempt on all my pride.

*mp* *div.* *p*

36 90

*unis. mp*

See, from his head, his

*mp*

*unis. mp*

sor - row and love flow

hands, his feet,

*mp*

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(95)

min - gled - down. Did e'er such love and

*mf*



(100)

sor - row - meet, or thorns com - pose - so

*div.*



(105)

*molto rit.*

(37)

rich - a - crown?

*dim. e molto rit.**p*

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*Reverently, freely*

*p* (+ opt. Cong.)

(110)

Were the whole realm of na - ture mine, that were a

(opt. unaccompanied to end)

(115)

pres - ent far too small; love so a - maz - ing

(120)

so di - vine, de - mands my soul, my life, my all.

7th candle is extinguished

Note: If the auditorium lights have been dimming by degree throughout the service, it may be effective to completely extinguish them, or nearly so, simultaneously with the seventh candle. The congregation, then, would sit in reflection for a few moments, until the lights are brought up sufficiently for the exit, in silence.

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## Near the Cross

Near the cross! O Lamb of God, bring its scenes before me;  
help me walk from day to day with its shadows o'er me.  
In the cross, in the cross, be my glory ever,  
till my raptured soul shall find rest beyond the river.

WORDS: Fanny J. Crosby  
MUSIC: William H. Doane

## I Need Thee Every Hour

I need Thee every hour, stay Thou near by;  
temptations lose their pow'r when Thou art nigh.  
I need Thee, O I need Thee, every hour I need Thee;  
O bless me now, my Savior, I come to Thee.

WORDS: Annie S. Hanks  
MUSIC: Robert Lowry

## You Are My All in All

Jesus, Lamb of God, worthy is Your name!  
Jesus, Lamb of God, worthy is Your name!  
Jesus, Lamb of God, worthy is Your name!  
Jesus, Lamb of God, worthy is Your name!  
Worthy is Your name!

WORDS and MUSIC: Dennis L. Jernigan  
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## When I Survey the Wondrous Cross

Were the whole realm of nature mine,  
that were a present far too small;  
love so amazing so divine,  
demands my soul, my life, my all.

WORDS: Isaac Watts  
MUSIC: Lowell Mason

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SATB Score



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