

He Will Come

*An inspiring cantata celebrating the life and
Second Coming of Jesus Christ.*



*Words and Music written by Raelene Card.
Arranged by Roger Hoffman.
Narration taken from the New Testament.*

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He Will Come

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*But these are written, that ye might believe
that Jesus is the Christ, the Son of God;
and that believing ye might have life
through his name.* John 20:31

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Overture

Music by Raelene Card

(Optional)

Arranged by Roger Hoffman

Reverently, about ♩ = 69

Piano

1

5 solo instrument- flute or violin

mp

9

13

17

molto rit.

21

mf

mp

25

29

32

7

35 Joyfully ♩ = 88

3/4

3/4

39

8^{vb}

4/4

43

8^{vb}

3/4

Narrator: - (Spoken without music) Behold, I will send my messenger, and he shall prepare the way before me: and the Lord, whom ye seek shall suddenly come to his temple,... behold, he shall come... (Malachi 3:1)

And John's father Zacharias was filled with the Holy Ghost, and prophesied, saying,... And thou, child, shalt be called the prophet of the Highest: for thou shalt go before the face of the Lord to prepare his ways; (Luke 1:67,76)

He Will Come

Tenor Solo

Words & Music by
Raelene Card

Narrator: (Spoken with music) "And the child grew and waxed strong in spirit, and was in the deserts till the day of his shewing unto Israel." (Luke 1:80)

Arranged by
Roger Hoffman

Thoughtfully $\text{♩} = 56$

1

Piano *mp*

Solo-John the Baptist:

6

mp Alone I gazed across the sand. He will come. He will come.

faster, with fervor $\text{♩} = 11$

mf Christ, the Christ One for whom I live, for whom I'll die, I long to

rit.

15 a little faster He Will Come - 7

see. He will come. He will come!

19 Broader SATB Choir Ooh

21

24

Ooh

S,A

mf

28 **faster** ♩ = 72

John, Solo: He will come. He will come.

SA

John cried out a-cross the crowd. He will come.

T,B

John cried out. "He will come. He will come!"

Excitedly, Faster ♩ = 84

He Will Come - 9

32

Bear - ing truth and light to change our souls, to con-quer death and set us

Bear - ing truth and light to change our souls, to con-quer death and set us

Ooh

36

free.

He will come.

He will

rit.

free.

He will come. He will

free

He will come.

He will

molto rit.

L.H.

a tempo

8va

faster

He Will Come - 10

39

come!

come!

f John looked down and saw Christ look

come!

Aah

f

42

John:

Be- hold the

up. His heart did burn and he pro - claimed, "Be - hold, the

(Aah)

rit. ff

ff

rit.

ff

45

Lamb of God. He has come. He has come.

Lamb of God. He has come. He has come.

48

He has _____ come!"

He has _____ come!"

ff

8va

8vb

Postlude-He Will Come

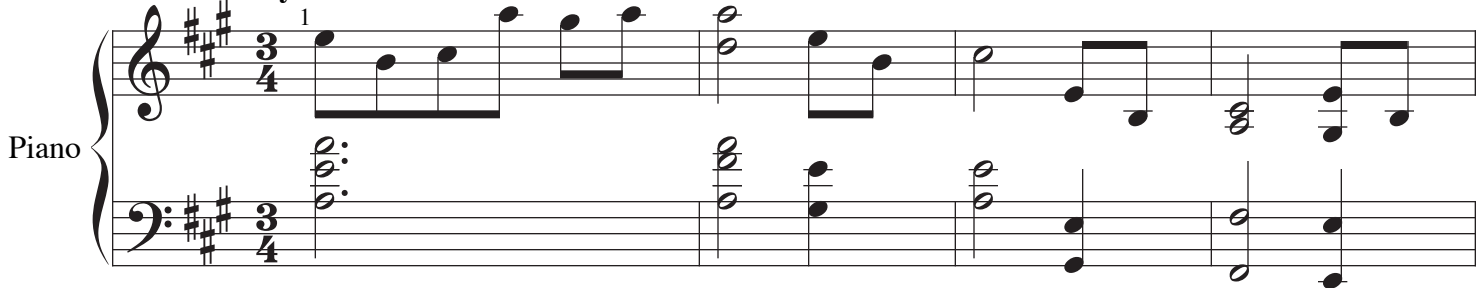
Music by Raelene Card

Arranged By
Roger Hoffman

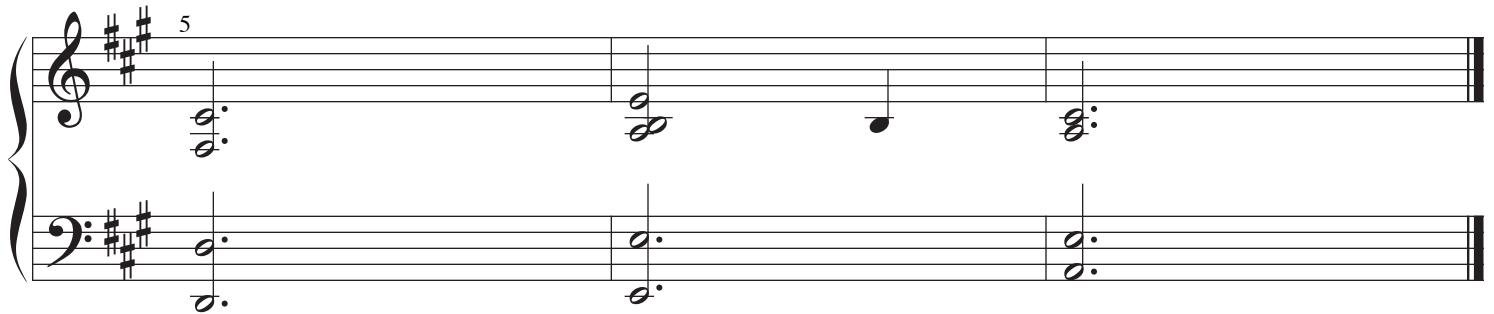
(Spoken with music) Narrator: "And Jesus, when he was baptized *by John*, went straightway out of the water, and lo the heavens were opened unto him, and he saw the Spirit of God descending like an dove and lighting upon him. (Matthew 3:16)

deliberately slower ♩ = 54

Piano



And lo a voice from heaven saying, "This is my beloved Son, in whom I am well pleased." (Matthew 3:17)



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(Spoken without music) Narrator: "From that time Jesus began to preach, and to say, Repent: for the kingdom of heaven is at hand. And Jesus walking by the sea of Galilee, saw...Peter and Andrew...And James and John... And they immediately left *their nets* and the ship, and followed him. And Jesus went about all Galilee, teaching... and preaching... and healing all manner of sickness.. and disease among the people. ...(and) his fame went throughout all Syria..." (Matt. 4:17-24)

Prelude-Whom Say Ye That I Am?

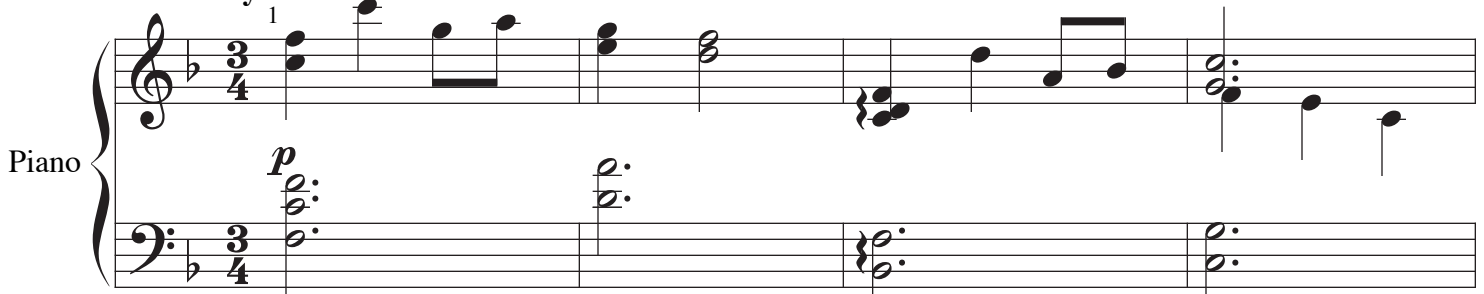
Music by Raelene Card

Arranged by
Roger Hoffman

(Spoken with music) Narrator: When Jesus came into the coast of Caesarea Philippi,
he asked his disciples, saying, Whom do men say that I the Son of man am?

Reflectively = 60

Piano

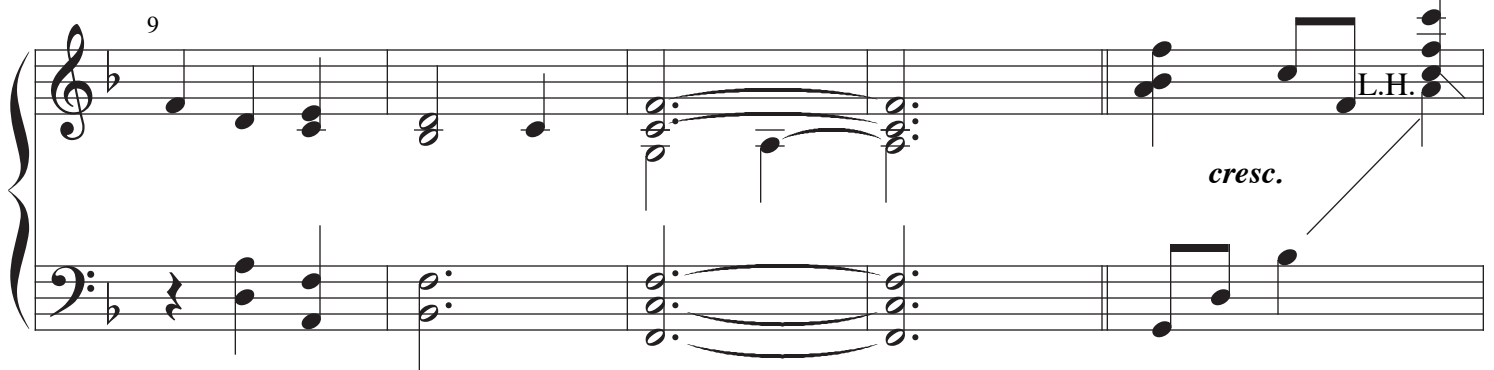


And they said, Some say that thou art John the Baptist; some Elias; and others Jeremias, or one of the prophets.



He saith unto them, But whom say ye that I am?

And Simon Peter answered



and said, Thou art the Christ, the Son of the Living God. (Matt. 16:13-16)



Whom Say Ye That I Am?

Words & Music by
Raelene Card

Arranged by
Roger Hoffman and
Margaret Moon

1 **Gently** ♩ = 69

SA As He walked near Ga li lee,

Piano

5 **accelerando a tempo 2**

Je sus called His dis ei ples by name and asked them to

10

tell Him what pphet they claim.

Tenors Only, Optional Bass *pp*

"Whom say__

rit.

15

ye that I am?" "Whom say_ ye that I am?"

21 S,A

p "Whom_____ say_ ye that I am?" "Whom_____ say_

mp "Whom say_ ye that I am?" "Whom say_

T,B

27

ye that I am... that I am?"

ye that I am... that I am?"

32

37 Flute:

43

S,A unison

T,B unison We are His dis - ci - ples and car - ry His name.

♩ = 88

49

Rit. $\text{♩} = 88$

How would we ans - wer if He asked us the same? *mf* "Whom

"Whom__

54

say__ ye that I am?" "Whom say__

say__ ye that I am?" "Whom__ say

Flute:

59 ye that I am?" "Whom say_ ye that I

ye that I am?" "Whom "Whom_ say_ ye that I

am?" "Whom say_ ye that I am... that I

64 am?" "Whom "Whom_ say_ ye that I am... that I

The musical score is written for Flute, Piano, and Vocal parts. The Flute part is in the top staff, the Piano part is in the middle and bottom staves, and the Vocal part is in the bottom staff. The key signature is one flat (B-flat). The score is divided into measures, with measure numbers 59 and 64 indicated. The lyrics are: "ye that I am?" "Whom say_ ye that I am..." "Whom say_ ye that I am... that I". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (f) dynamic marking. The vocal line includes a melodic phrase with a crescendo and a decrescendo. The piano part includes a decrescendo marking in the final measures.

69 *mp*

am?"

This system contains measures 69 through 73. The flute part (treble clef) begins with a quarter rest, followed by eighth and sixteenth notes, and ends with a half note. The piano accompaniment (grand staff) features a sustained chord in the right hand and a single note in the left hand.

mp

This system contains measures 74 through 78. The flute part continues with eighth and sixteenth notes. The piano accompaniment features a more active bass line with eighth and sixteenth notes.

74

p "Whom say_ ye that I

flute tacet

This system contains measures 79 through 83. The flute part begins with a quarter rest, followed by eighth and sixteenth notes, and then a half note. The piano accompaniment features a sustained chord in the right hand and a single note in the left hand. The lyrics "Whom say_ ye that I" are written below the piano part.

This system contains measures 84 through 88. The flute part continues with eighth and sixteenth notes. The piano accompaniment features a more active bass line with eighth and sixteenth notes.

80

am? Whom say_ ye that I am? Whom_

86

say_ ye that I am? Whom_ say_ ye

92

that I am?

pp

Rit.

pp

(Spoken without music) Narrator: From that time forth began Jesus to shew unto his disciples, how that he must go unto Jerusalem, and suffer many things of the elders and chief priests and scribes, and be killed, and be raised again the third day....And when they drew nigh unto Jerusalem, then sent Jesus two disciples, Saying...Go into the village, and ye shall find an ass tied... ...And *they* brought the ass, and the colt, and put on them their clothes, and they set *Jesus* thereon. (Matt. 16:21; 21:1-2.7)

Prelude-He Came to Give

Music by
Raelene Card

Arranged by
Roger Hoffman

(Spoken with music) Narrator: And a very great multitude spread their garments in the way;

Piano

mp

$\text{♩} = 84$

others cut down branches from the trees, and strawed them in the way. And the multitudes that went before, and

poco a poco accel., crescendo

that followed, cried saying, Hosanna to the Son of David: Blessed is he that cometh in the name of the Lord;

mf

$\text{♩} = 100$

Hosanna in the highest. And when he was come into Jerusalem, all the city was moved, saying, Who is this?

decresc. - poco rit.

...And the multitude said, This is Jesus the prophet of Nazareth of Galilee. And Jesus went into the temple

♩ = 84
18

mp

with more intensity

of God, and cast out all them that sold and bought in the temple... (Matt. 21:8-12, 14)

(Pause till measure 25, beat 2)
And the blind and the lame came
to him in the temple; and he
healed them.

♩ = 75

molto rit.

And.

Words & Music by
Raelene Card

He Came To Give

Arranged by
Roger Hoffman

1 Reverently, about $\text{♩} = 72$ S,A *mp*

SA He

Piano *p*

5 watched them ga - ther and press Him to heal their eyes and

mp

9 give life to their life - less limbs.

T,B *mf*

They

13

cried out, "Dear Je - sus, please let me touch your hem. My

mf

This system contains measures 13 through 16. It features a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and lyrics. The piano part includes a *mf* dynamic marking.

a little faster

17

life will be changed for e - ver - more."

mf His

a little faster

mf

This system contains measures 17 through 20. It features a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and lyrics. The piano part includes a *mf* dynamic marking. The system concludes with a double bar line and a key signature change to B-flat major.

21

heart cried with - in Him, for ea - sy the task they asked, but

25

heal - ing their hearts, the great er gift.

S,A

f

He

T,B

a little slower
29

came to teach love. He came to give love to

This system contains measures 29 through 32. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat). The tempo marking 'a little slower' is above measure 29. The lyrics are: 'came to teach love. He came to give love to'.

a little slower

f

This system contains measures 33 through 36. The piano accompaniment continues in the bass clef. The tempo marking 'a little slower' is above measure 33. The dynamic marking 'f' (forte) is at the beginning of measure 33. The lyrics for measures 33-36 are: 'give love to those who re-ceive.'.

33

give love to those who re - ceive. *mp* He

S,A

T,B

This system contains measures 37 through 40. The vocal melody continues in the treble clef. The piano accompaniment continues in the bass clef. The lyrics are: 'give love to those who re - ceive. He'. The dynamic marking 'mp' (mezzo-piano) is below measure 39. The vocal parts are labeled 'S,A' (Soprano, Alto) and 'T,B' (Tenor, Bass).

This system contains measures 41 through 44. The piano accompaniment continues in the bass clef. The lyrics for measures 41-44 are: 'to those who re- ceive.'.

37

came to — love e - ven me.

mp

Tempo I

41

Tempo I

p

mp He

S,A

45

kneled by the gnarled tree, His hands clasped in a - go - ny, His

mp

49

heart filled with love for you and for me.

cresc. - - - - -

53

a little faster

f

He cried out, "Dear Fa - ther, please take this cup from me. Not

T,B

a little faster

cresc. - - - - - *f*

58

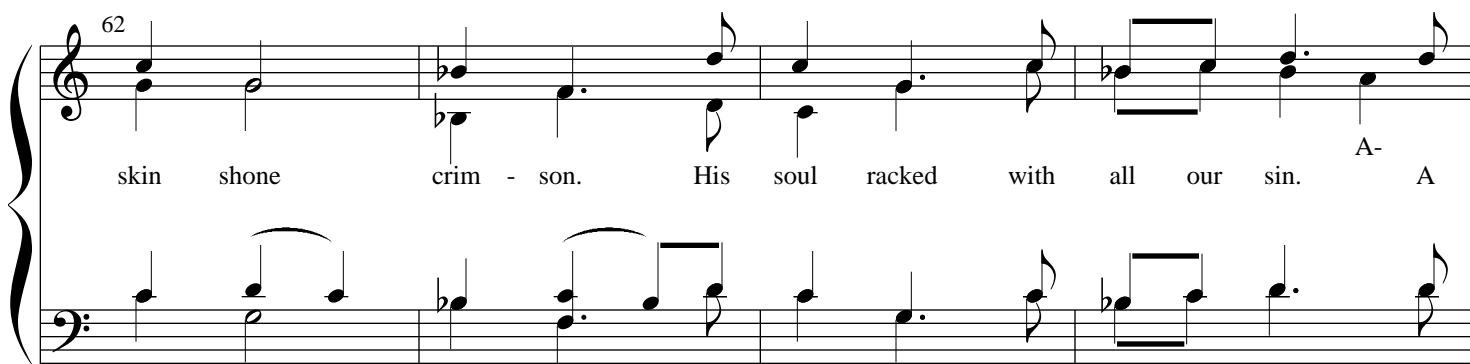


my will, but Thy _____ will be done."

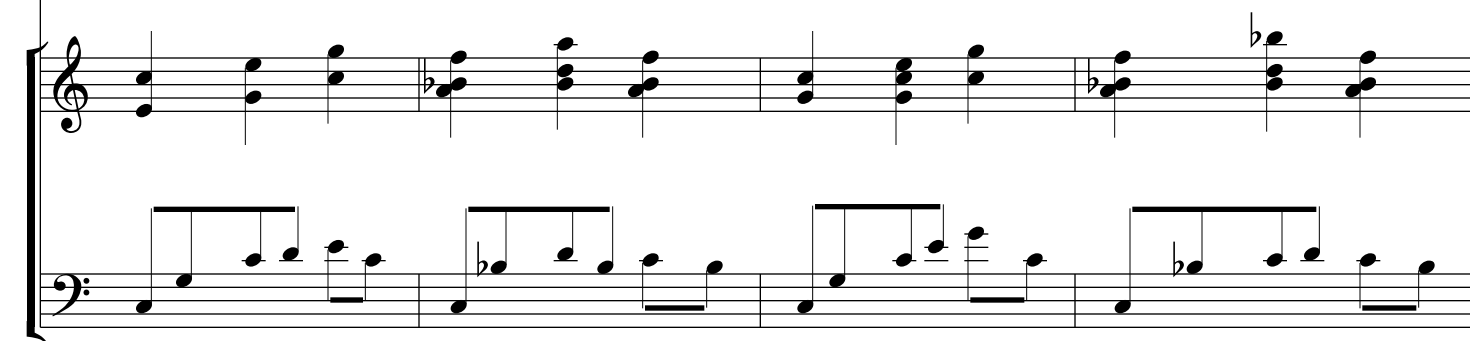
f His



62



skin shone crim - son. His soul racked with all our sin. A - A -



Broader 66 n.b.

lone He brought hope and set us free! He set us free! For He

Broader

came to teach love. He came to give love. And He gives love to

70

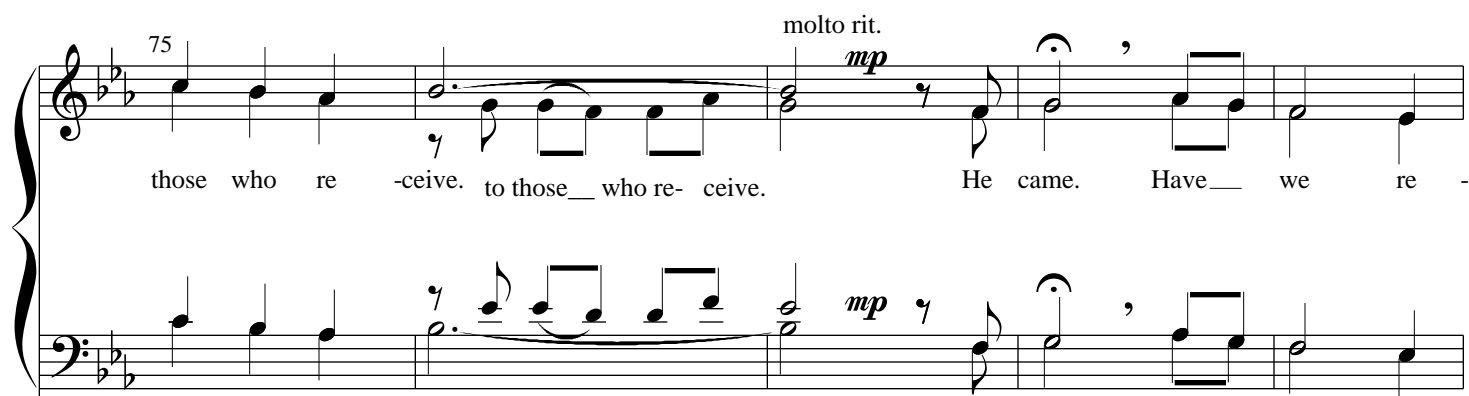
He came to teach love. He came to give love. And He gives love to

He came to teach love. He came to give love. And He gives love to

75

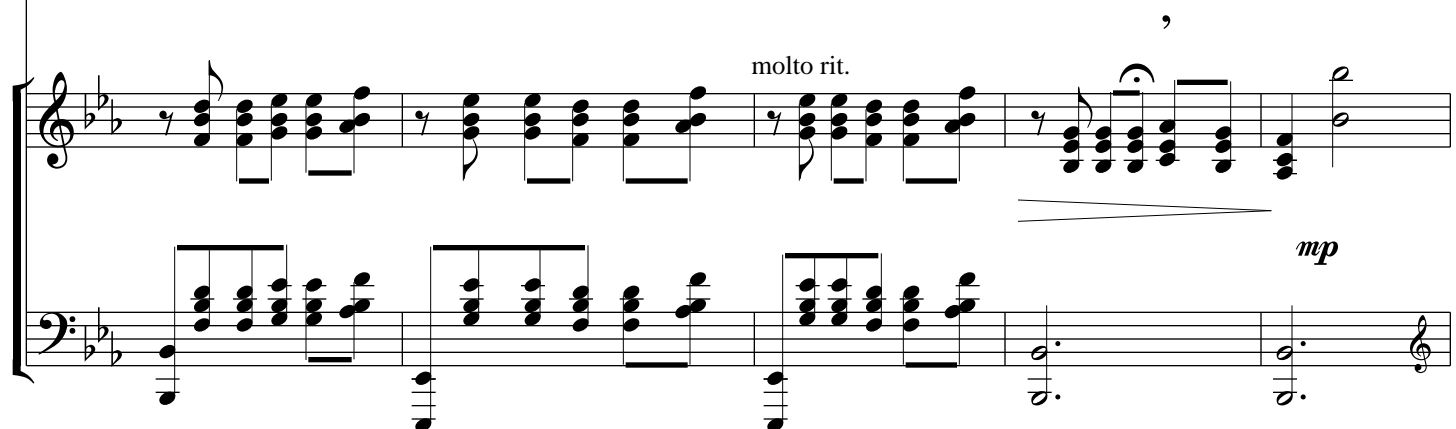
molto rit.
mp

those who re-ceive. to those__ who re-ceive. He came. Have__ we re-



molto rit.

mp



80


ceived?



Tempo I

p

molto rit.
pp



(Spoken without music) Narrator: ...Take eat; this *bread* is in remembrance of my body which I give a ransom for you. Drink... For this is in remembrance of my blood which is shed for as many as shall believe on my name for the remission of their sins. (JST Matt. 26:26; Matt. 26:27; JST Matt. 26:28)

Prelude-I Carried His Cross

Music by
Raelene Card

Arranged by
Roger Hoffman

(Spoken with music) Narrator: Then cometh Jesus to his disciples, and saith unto them, Sleep on now, and take your rest: behold, the hour is at hand, and the Son of man is betrayed into

Piano

♩ = 76

the hands of sinners. And while he yet spake, lo, Judas, one of the twelve, came, and with him a great multitude...

6

cantabile

p

...and gave them a sign, saying, Whomsoever I shall kiss, that same is he: hold him fast. And forthwith he came to Jesus, and said,

11

Hail, master; and kissed him. Then came they, and laid hands on Jesus, and took him... away to Caiaphas the high priest...

16

...and then before the governor:... Pilate saith unto them, What shall I do then with Jesus which is called Christ?

They all say unto him, Let him be crucified. And the governor said, Why, what evil hath he done? But they cried out the more, saying,

Let him be crucified. When Pilate saw that he could prevail nothing... he took water, and washed his hands before the multitude saying,

I am innocent of the blood of this just person; see ye to it. Then answered all the people, and said, His blood be on us, and on our children.

Then released he Barabbas unto them: and when he had scourged Jesus he delivered him to be crucified.

Prelude- I Carried His Cross - 35

Measures 37-40 of the musical score. The key signature is one sharp (F#). The tempo is marked as 84 (♩ = 84). The music is in G major. Measure 37 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line begins with a quarter note G2, followed by a half note A2, and then a quarter note B2. The music continues with various chords and single notes in both staves.

Then the soldiers of the governor took Jesus... And they stripped him, and put on him a scarlet robe. And when they had platted a crown of thorns,

Measures 41-44 of the musical score. The key signature is one sharp (F#). The melody in the treble clef begins with a quarter note B4, followed by a half note A4, and then a quarter note G4. The bass line begins with a quarter note B2, followed by a half note A2, and then a quarter note G2. The music continues with various chords and single notes in both staves.

they put it upon his head and a reed in his right hand; and they bowed the knee before him, and mocked him, saying, Hail, King of the Jews.

Measures 45-48 of the musical score. The key signature is one sharp (F#). The melody in the treble clef begins with a quarter note B4, followed by a half note A4, and then a quarter note G4. The bass line begins with a quarter note B2, followed by a half note A2, and then a quarter note G2. The music continues with various chords and single notes in both staves. A 'rit.' (ritardando) marking is present at the end of measure 48.

And they spit upon him, and took the reed, and smote him, on the head. And after that they had mocked him,

Measures 49-51 of the musical score. The key signature is one sharp (F#). The tempo is marked as 76 (♩ = 76). The melody in the treble clef begins with a quarter note B4, followed by a half note A4, and then a quarter note G4. The bass line begins with a quarter note B2, followed by a half note A2, and then a quarter note G2. The music continues with various chords and single notes in both staves.

they took the robe off from him, and put his own raiment on him, and led him away to crucify him. (Matt. 26:45-50; 27:11,22-31)

to "I Carried His Cross"

Measures 52-55 of the musical score. The key signature is one sharp (F#). The melody in the treble clef begins with a quarter note B4, followed by a half note A4, and then a quarter note G4. The bass line begins with a quarter note B2, followed by a half note A2, and then a quarter note G2. The music continues with various chords and single notes in both staves. A 'rit.' (ritardando) marking is present at the end of measure 55.

I Carried His Cross

Words & Music by
Raelene Card

Baritone solo
(Spoken with music) Narrator: And as they came out, they found a man of Cyrene,
Simon by name: him they compelled to bear his cross. (Matt.27:32)

Arranged by
Roger Hoffman

1 Thoughtfully ♩=138

Vocal Solo

Piano

mp

rit.

mp I fol-low the
a tempo

6

crowd to the man they call Christ, ~~Com~~ to the cross. We

11

throng to the sight. I press forth to see. The man stands with

16

reach. An arm pulls me through. *f* "Car this! Your Christ is too weak."

poco accel.

The musical score is written for a baritone solo and piano. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked 'Thoughtfully' with a quarter note equal to 138 beats per minute. The score is divided into four systems, each with a measure number (1, 6, 11, 16) at the beginning of the vocal line. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. Performance instructions include 'mp' (mezzo-piano), 'rit.' (ritardando), 'f' (forte), and 'poco accel.' (poco accelerando). The lyrics are: 'I fol-low the a tempo crowd to the man they call Christ, Com to the cross. We throng to the sight. I press forth to see. The man stands with reach. An arm pulls me through. f "Car this! Your Christ is too weak."'. There is a correction from 'Com' to 'Car' in the lyrics.

21

I lift up the cross. They car-ried to me. *mp* We wind_ our

mf

26

way to the hill Cal-va-ry. $\text{♩} = 138$

poco rit. *mf*

31

rit. poco rit. *decresc. -*

36

My strength_ is weak. Christ falls down on His knees. I

p *mp*

The musical score is written for a voice and piano. The key signature is D major (two sharps). The tempo is marked as 138 beats per minute. The score is divided into four systems, each with a measure number (21, 26, 31, 36) at the beginning. The first system (measures 21-25) features a vocal line and a piano accompaniment. The piano part has a forte (mf) dynamic. The second system (measures 26-30) continues the vocal line and piano accompaniment. The piano part has a mezzo-forte (mf) dynamic. The third system (measures 31-35) features a vocal line and a piano accompaniment. The piano part has a mezzo-forte (mf) dynamic. The fourth system (measures 36-40) features a vocal line and a piano accompaniment. The piano part has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

41

lean to His side, then he looks, He looks up at me. Mere-ly a

46

glance and a bow of His head, His eyes full of love. Then I

51

knew He was who He said. *f* I car-ried his cross. He car-ried

56

me. And gave me the strength for my own Cal-va-ry.

8^{va}

8^{vb}

The musical score is written for voice and piano. The key signature is D major (two sharps). The tempo and style are not explicitly marked. The score is divided into four systems, each with a measure number (41, 46, 51, 56) at the beginning of the vocal line. The vocal line is in bass clef. The piano accompaniment consists of two staves, treble and bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include a forte (*f*) marking at measure 51. There are also crescendo and decrescendo hairpins. The lyrics are written below the vocal line. The score ends with a double bar line at the end of the fourth system.

61

I car - ried His cross. He, He car - ried me.

65

And gave me strength for my own Cal - va - ry.

69

I car - ried His cross. *mf* I car - ried His cross. *rit.*

73

p I car - ried my Sa - vior's cross, *p*

8vb

The musical score is written for a solo voice and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into four systems, each with a measure number (61, 65, 69, 73) at the beginning of the vocal line. The vocal line is in bass clef, and the piano accompaniment consists of a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The score includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). A *rit.* (ritardando) marking is placed at the end of the third system. An 8vb (octave below) marking is placed below the piano accompaniment in the fourth system. The score ends with a double bar line.

(Spoken without music) Narrator: And when they were come unto a place called Golgotha,... They gave him vinegar to drink mingled with gall; and when he had tasted thereof, he would not drink. And they crucified him... (Matt. 27:33-35)

Music by Cecily Card Smith
Words by Raelene Card &
Cecily Card Smith

My Son

Soprano solo

Arranged by
Roger Hoffman

Narrator: (Spoken without music) And when they were come unto a place called Golgotha,... They gave him vinegar to drink mingled with gall; and when he had tasted thereof, he would not drink. And they crucified him... (Matt. 27:33-35) (Music begins) Now there stood by the cross of Jesus, his mother, and his mother's sister, Mary... and Mary Magdalene.

Piano

♩ = 72

4/4

1

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a simple bass line. The tempo is marked as quarter note = 72.

When Jesus saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son! (John 19:25-26)

5

The piano accompaniment for the first vocal entry consists of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a simple bass line.

Vocal Solo:

When my son came in - to the world

3

9

The vocal solo is written on a single staff. The lyrics are "When my son came in - to the world". The piano accompaniment consists of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a simple bass line. A triplet of eighth notes is marked with a "3" over it.

When Thy son came to me

13

The vocal solo is written on a single staff. The lyrics are "When Thy son came to me". The piano accompaniment consists of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a simple bass line.

Though He was a ba - by, I saw Thy Maj - es -

ty. And when I held him close, love came from

Thy son un - to me.

26

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems. The first system (measures 17-19) contains the lyrics 'Though He was a ba - by, I saw Thy Maj - es -'. The second system (measures 20-22) contains 'ty. And when I held him close, love came from'. The third system (measures 23-25) contains 'Thy son un - to me.'. The fourth system (measures 26-28) contains no lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A triplet of eighth notes appears in measure 19. Measure numbers 17, 20, 23, and 26 are indicated at the start of their respective systems.

When my son be - came a child,

I felt Thy lov - ing hand help me

teach and_ guide. At times I'd won - der

29

32

35

Detailed description: This is a musical score for a song titled 'My Son'. It consists of a vocal melody and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, treble and bass clef, grouped by a brace. The score is divided into three systems. The first system (measures 29-31) contains the lyrics 'When my son be - came a child,'. The second system (measures 32-34) contains the lyrics 'I felt Thy lov - ing hand help me'. The third system (measures 35-37) contains the lyrics 'teach and_ guide. At times I'd won - der'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more varied bass line in the left hand. Measure numbers 29, 32, and 35 are indicated at the start of their respective systems.

when He'd be Thy cho - sen Lamb.

38

Then He'd say "Mo - ther, I will be - come

41

who I AM.

44

Detailed description: This is a musical score for a piece titled 'My Son', page 43. It features a vocal melody and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of two staves, a right hand and a left hand, both with treble clefs. The music is in a common time signature. The lyrics are: 'when He'd be Thy cho - sen Lamb. Then He'd say "Mo - ther, I will be - come who I AM.' The score includes measure numbers 38, 41, and 44. There are various musical notations including eighth notes, quarter notes, half notes, and a triplet of eighth notes. A fermata is placed over a half note in the vocal line at measure 41.

When my —

son be - came a man — I

held Him close for one last time. Now I un - der - stand —

47

50

53

Detailed description: This is a musical score for a song titled 'My Son'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) grouped by a brace. The score is divided into three systems. The first system starts at measure 47 and ends with the lyrics 'When my —'. The second system starts at measure 50 and ends with the lyrics 'son be - came a man — I'. The third system starts at measure 53 and ends with the lyrics 'held Him close for one last time. Now I un - der - stand —'. The piano part features a steady eighth-note accompaniment in the left hand and chords and melodic lines in the right hand. The vocal part has a simple melody with some rests and a final note on a line.

(nd) ____ I see His pain. He will die. Yet He will
 live.
 My son, my
 son, ____ He is Thy son. He's the Sav ____ - ior.
 3

The musical score is written for voice and piano. It consists of six systems of staves. The first system (measures 56-58) contains the lyrics "(nd) ____ I see His pain. He will die. Yet He will". The second system (measures 59-61) contains "live. My son, my". The third system (measures 62-64) contains "son, ____ He is Thy son. He's the Sav ____ - ior.". The fourth system (measures 65-66) contains a triplet of eighth notes. The score ends with a double bar line.

(Spoken without music) Narrator: Then saith he to the disciple, Behold thy mother! And from that hour that disciple took her unto his own home. (John 19:27)

Music by
Cecily Card Smith

Postlude-My Son

Arranged by
Roger Hoffman

(Spoken with music) Narrator: After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith, I thirst.

Reverently ♩ = 76

Piano

mp

When Jesus therefore had received the vinegar, he said, It is finished; and he bowed his head, and gave up the ghost. (John 19:28,30)

p

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(Spoken without music) Narrator: Then took they the body of Jesus, and wound it in linen clothes with the spices,... Now in the place where he was crucified there was a garden; ... a new sephulcre... There laid they Jesus... (John 19:40-42)

Mary Magdalene

Words & Music by
Raelene Card

Mezzo Soprano solo

Arranged by
Roger Hoffman

(Spoken with music) Narrator: The first day of the week cometh Mary Magdalene early, when it was yet dark, unto the sepulchre, and seeth the stone taken away from the sepulchre.

Reverently $\text{♩} = 66$

optional cello/viola (8vb), or oboe/flute (loco) melody

Solo Instr.

SA

Piano

p

≡ But Mary stood without at the sepulchre weeping; and as she wept, she stooped down, and looked unto the sepulchre, And seeth two angels in white sitting, the one at the head, and other at the feet,

3

Ooh

where the body of Jesus had lain, And they say unto her, Woman, why weepest thou? She saith unto them, because they have taken away my Lord, and I know not where they have laid him.

Oh

And when she had thus said, she turned herself back, and saw Jesus standing, and knew not that it was Jesus. Jesus saith unto her, Woman, why weepest thou?

instr. tacet till m. 33

10 S,A a little faster

T,B Ooh

whom seekest thou? She supposing him to be the gardener, saith unto him, Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away. (John 20:1,11-15)

14

Ooh

rit. a tempo

18

molto rit.

8vb

Mary Magdalene:

mp I saw His face. I heard His cry. The nails tore

Measures 19-21 of the musical score. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

hands and feet, a sword pierced His side. A crown of thorns, thrust on His

Measures 22-24. Measure 22 is marked with a '22'. The piano accompaniment continues with a consistent eighth-note texture, providing harmonic support for the vocal melody.

brow, and then I saw Him slight rit. cru - ci -

Measures 25-27. Measure 25 is marked with a '25'. The vocal line includes a melisma on the word 'cru - ci -'. The piano accompaniment features a 'slight rit.' (slight ritardando) in measure 26, indicated by a 'slight rit.' marking above the staff.

instr. solo

a tempo ³¹ fied.*mf*

flute tacet

vocal solo

I long to

34

f

feel

His touch and hear

His words of love

to calm my

Oh

f

fears. And, though my heart did break with-in, I know He

40

Oh

♩ = 66

(Grand Pause)

died that I might live! His spi-rit

43

Aah

rit.

ff

mp

46 soars be - yond the clouds, and though He talked of life a - gain I know not

mp

p.

This system contains measures 46 to 48. The vocal line begins with a whole note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and D5. The piano accompaniment features a melody of eighth notes in the right hand and a bass line of whole notes in the left hand. Dynamics include mezzo-piano (*mp*) and piano (*p.*).

49 how. I'll watch for him be - yond the grave, and then re -

rit.

This system contains measures 49 to 51. The vocal line continues with a whole note G4, a quarter rest, and eighth notes A4, B4, C5, and D5. The piano accompaniment has a melody of eighth notes in the right hand and a bass line of whole notes in the left hand. A ritardando (*rit.*) marking is present.

52 ceive my King's em - brace.

a tempo

p

This system contains measures 52 to 54. The vocal line starts with a whole note G4, followed by a quarter rest, and eighth notes A4, B4, C5, and D5. The piano accompaniment features a melody of eighth notes in the right hand and a bass line of whole notes in the left hand. Dynamics include piano (*p*) and a tempo (*a tempo*) marking.

55 Aah

rit.

8va

pp

8vb

This system contains measures 55 to 57. The vocal line begins with a whole note G4, followed by a quarter rest, and eighth notes A4, B4, C5, and D5. The piano accompaniment has a melody of eighth notes in the right hand and a bass line of whole notes in the left hand. Dynamics include piano-piano (*pp*) and a ritardando (*rit.*) marking. The system ends with an 8va marking above the staff and an 8vb marking below the staff.

(Spoken without music) Narrator: ...Mary---(long pause)--- Mary. She turned herself, and saith unto him, ---(long pause)--- Rabboni; ...Jesus saith unto her, Touch me not; for I am not yet ascended to my Father: but go to my brethren, and say unto them, I ascend unto my Father, and your Father, and to my God, and your God. (John 20:16-17)

Prelude-Risen #1

Music by
Roger Hoffman

(Spoken with music) Narrator: Mary Magdalene came and told the disciples that she had seen the Lord, and that he had spoken these things unto her.

Briskly ♩ = 104

Piano

Then... came Jesus and stood in the midst, and saith unto them, Peace be unto you.

And after eight days again his disciples were within, and Thomas with them: then came Jesus...

and stood in the midst, and said, Peace be unto you. Then saith he to Thomas,

Reach hither thy finger, and behold my hands and reach hither thy hand, and thrust it into my side:

13

and be not faithless, but believing. And Thomas answered and said unto him, My Lord and

16

my God. Jesus saith unto him; Thomas because thou hast seen me, thou hast believed:

meno mosso

19

blessed are they that have not seen, and yet have believed. (John 20:18-19, 26-29)

23

$\text{♩} = 80$

Interlude/Introduction to Risen From the Tomb

Music by
Raelene Card

Arranged by
Roger Hoffman

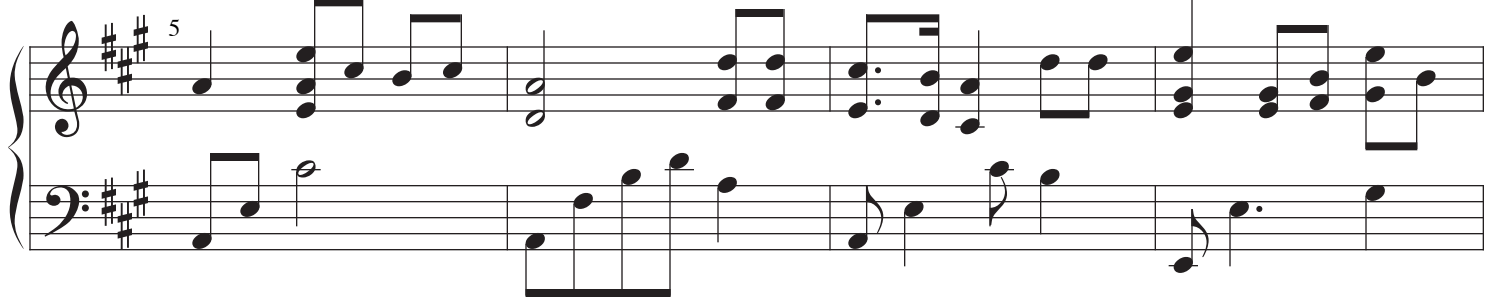
Narrator: He showed himself alive after his (sufferings)... being seen of them forty days,

Brightly $\text{♩} = 116$

Piano



and speaking of the things pertaining to the kingdom of God: ...And when he had spoken these things,



while they beheld, he was taken up; a cloud received him out of their sight. And while they looked



steadfastly toward heaven as he went up, behold two men stood by them in white apparel;



Which also said, Ye men of Galilee, why stand ye gazing up into heaven? This same Jesus



which is taken up from you into heaven, shall so come in like manner as ye have

seen him go into heaven.* *HE WILL COME! HE WILL COME!*

to "Risen From
the Tomb"

* (Acts 1:3,9-11)

Risen From the Tomb/He Will Come

Words & Music by
Raelene Card

Arranged by
Roger Hoffman

Piano

Joyfully ♩=88

ff

S
A

♩=84

ff Ri - sen from the tomb! King of

T
B

4

Kings! Lord of Lords! Ri - sen from the

7

The musical score is written for Piano, Soprano (S), and Tenor (T). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Piano part begins with a first ending bracket over measures 1-4, marked 'Joyfully' with a tempo of 88 beats per minute. The Soprano and Tenor parts enter in measure 5, marked 'ff' and with a tempo of 84 beats per minute. The lyrics are: 'Ri - sen from the tomb! King of Kings! Lord of Lords! Ri - sen from the'. The score includes a second ending bracket for the Piano part starting at measure 7.

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo is 4/4. The lyrics are: "tomb! Al - le - lu - ia! He is ri - sen! *mf* On ben - ded". The piano part includes a melodic line in the right hand and a harmonic line in the left hand, with a measure rest in the left hand at the end of the system.

tomb! Al - le - lu - ia! He is ri - sen! *mf* On ben - ded

Second system of the musical score. It continues the vocal line and piano accompaniment. The key signature remains three sharps. The tempo is 3/4. The lyrics are: "knee, we pray for Him. *f* He will come!". The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a measure rest in the left hand at the end of the system.

knee, we pray for Him. *f* He will come!

Third system of the musical score. It continues the vocal line and piano accompaniment. The key signature remains three sharps. The tempo is 3/4. The lyrics are: "*mf* Faith - ful - ly, we long for Him. *f* He will". The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a measure rest in the left hand at the end of the system.

mf Faith - ful - ly, we long for Him. *f* He will

come! *mp* Ooh

mf Christ, the cho - sen

19 *mp*

Ooh Ooh Ooh

One for whom we live, for whom we'd die. We long to

22

f He will come! On ben - ded

see.

25 *f*

Detailed description: This is a musical score for a song titled 'Risen/He Will Come', page 60. The score is written for a vocal soloist and a piano accompaniment. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The vocal part begins with the lyrics 'come!' followed by a melisma 'Ooh' marked *mp*. The piano accompaniment starts at measure 19. The vocal part continues with 'Christ, the cho - sen' marked *mf*. The piano accompaniment continues with a melisma 'Ooh' marked *mp*. The vocal part then sings 'Ooh Ooh Ooh' while the piano accompaniment provides harmonic support. The vocal part then sings 'One for whom we live, for whom we'd die. We long to' while the piano accompaniment continues. The vocal part then sings 'He will come! On ben - ded' marked *f*. The piano accompaniment continues with a melisma 'see.' and then resumes the piano accompaniment. The vocal part then sings 'see.' marked *f*. The piano accompaniment continues with a melisma 'see.' and then resumes the piano accompaniment. The vocal part then sings 'see.' marked *f*. The piano accompaniment continues with a melisma 'see.' and then resumes the piano accompaniment.

First system of the musical score. It consists of a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has lyrics: "knee, we pray for Him. King of kings ____ ! Lord of". The piano accompaniment has lyrics: "Ri - sen from the tomb! He will come! He will".

knee, we pray for Him. King of kings ____ ! Lord of

Ri - sen from the tomb! He will come! He will

Second system of the musical score, starting at measure 28. It continues the vocal and piano parts from the first system. The piano accompaniment features a more active melody in the right hand.

Third system of the musical score. The vocal line has lyrics: "lords! Faith - ful -ly, we long for Him! He will". The piano accompaniment has lyrics: "come! Ri - sen from the tomb! He will".

lords! Faith - ful -ly, we long for Him! He will

come! Ri - sen from the tomb! He will

Fourth system of the musical score, starting at measure 31. It continues the vocal and piano parts. The piano accompaniment has a steady, rhythmic pattern.

kings! Lord of Lords! (sop. divisi w/ a few 1st sops.) Ho -

come! He will come!

come! He will come! Christ, the Cho - sen

34

san - na! He

One for whom we live, for whom we'd die we long to

37

is King of kings! Lord of lords!

see. King of kings! Lord of lords!

40

sop div.
4/4

We'll look up and hear the trum - pets

43

4/4

sound, _____ "The King re - turns!" Our hearts will

45

burn and we'll pro - claim, "He has

47

The musical score is written for voice and piano. The key signature is A major (three sharps: F#, C#, G#). The score is divided into three systems. The first system contains the vocal melody and piano accompaniment for the first two lines of lyrics. The second system begins at measure 45 and contains the vocal melody and piano accompaniment for the third line of lyrics. The third system begins at measure 47 and contains the vocal melody and piano accompaniment for the fourth line of lyrics. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The vocal part is a simple melody that follows the lyrics.

come! He has come! *ff* He has

49 *ff*

8^{vb}

broader

fff come!" He has come!

52 *fff* molto rit.

Detailed description: This musical score is for a piece titled 'Risen/He Will Come', page 65. It features a vocal line and a piano accompaniment. The key signature is A major (three sharps). The score is divided into three systems. The first system (measures 45-48) is in 3/4 time. The vocal line has lyrics 'come! He has come!' followed by a rest and 'He has'. The piano part consists of chords and single notes. The second system (measures 49-51) is also in 3/4 time. The piano part features a more active melody in the right hand, with a forte (*ff*) dynamic. The third system (measures 52-54) changes to 4/4 time. The vocal line has lyrics 'come!" He has come!' and includes a 'broader' instruction. The piano part has a forte (*fff*) dynamic and a 'molto rit.' (molto ritardando) instruction. The score ends with a double bar line.