

# Return to Me

A Choral Service based on the  
Stations of the Cross

Text by  
Terry W. York

Music by  
Taylor Scott Davis

  
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# Composer's Note

It is a difficult task to capture the feelings and emotions of Good Friday, but Terry's incredibly beautiful texts—which are sometimes almost difficult to speak—paint such vivid pictures. My hope is that the music does not find itself in the way of these images, but instead subtly enhances them. Whether that is done through discovering the nearly-defensive tone of “Caesar Is Our King,” or the handing off of melody between the choir and cello in “Only God Knows,” the crisp consonants called for in “Black-skinned Simon,” or the cold and lonely lullaby in “No Crying He Makes,” the idea was to simply find the essence of the text and offer it a musical companion. The conductor, the choir, and the cellist should keep the text in mind through the whole work.

—Taylor Scott Davis

# Author's Note

## The Tradition of the Stations of the Cross

To encounter the Stations of the Cross via the visual and performing arts is to walk with Jesus from Pilate's house to Calvary, and then to watch as Jesus' body is placed in the tomb. Tradition holds that, during Holy Week in the ancient Church, pilgrims made their way to Jerusalem to walk the path he walked during the last days and events of his suffering. Scripture reading and prayer accompanied this walk, underscoring significant places and events along the way. By the sixteenth century, CE, fourteen stations came to be accepted in many circles. Eight of those stations related to events recorded directly in the gospels (the basis of this work), while the other six are devotional allusions to legend and the gospels. The Stations of the Cross invite the worshiper into a drama that is not a time of pretending, but a time of entering into the story.

## The Texts of these Anthems

This work is intended to create a conversation between ancient scripture texts and current hard speech. Each anthem in this choral cycle, with the exception of the Maundy Thursday anthem, “Salvation Stands with Open Arms,” is in dialogue with the specific biblical passage from which it emerged. The Maundy Thursday anthem is in dialogue with the several passages and well-known Lenten songs that describe the crucifixion scene. The anthem texts are simple as pain is simple, as hope is simple. Yet, a careful reading, singing, and hearing of each anthem will reveal words or phrases that expose complexities in processing pain and hope, and in living as Christ-followers in our complex and confusing time. Read, sing, hear, and think deeply and prayerfully.

—Terry W. York

## Available Editions

Choral Score—MSM-70-300

Cello Part—MSM-70-300A

Lenten Devotional Guide (printed copy)—MSM-70-300B

Lenten Devotional Guide (e-copy)—MSM-70-300C

# Program Notes

*Return to Me* is designed as a musical journey through the Stations of the Cross. The music depicts nine scenes, beginning with the sharing of the bread and wine in the upper room on Maundy Thursday. The texts of each piece may be reprinted in the order of worship as an aid to the worshiper.

## Silence

The music is set in a simple style with solo cello, choir and piano. The starkness of the settings helps depict the gravity of the events taking place. Silence is an important element in this service, and adequate time for personal reflection should be given at the conclusion of each musical segment. Silence during the processional and recessional is also very appropriate.

## Prayer

One may wish to write prayers or meditations that may be inserted into the program at appropriate points.

## Artwork

It is possible to enhance the performance of this work through the use of printed, projected, or displayed art depicting the Stations of the Cross. If the art is projected, it should be done in a way that gives adequate time for reflection on each piece of artwork. It is better to allow time to focus on only one or two pieces per musical selection. Please be aware that some artwork may be copyrighted and that copyright laws must be observed.

## Devotional Guide

Dr. Terry York has written a daily Lenten Devotional Guide to aid the congregation during this journey through the Lenten season. It may be purchased in a digital format to be used on church websites, Facebook pages, church newsletters, or other digital formats. It may also be printed as a personalized devotional booklet. Printed copies of this guide are also available from MorningStar Music Publishers.

## Scripture

The simplest and most effective form for this service would be to read the assigned scripture from Days 32–40 in the Devotional Guide prior to each choral anthems. The contrast between hearing the biblical language and hearing the musical interpretation of that scene in modern day language will create a poignant experience for the worshiper.

Day 32: Luke 22:14–23:56—*Salvation Stands with Open Arms*

Day 33: John 19:1–3—*Hail, King of the Jews*

Day 34: John 19:15–17—*Caesar Is Our King*

Day 35: Luke 23:26; Matthew 11:28–30—*Black-Skinned Simon*

Day 36: Luke 23:27–28—*Daughters of Jerusalem, Weep*

Day 37: Luke 23:32–38—*What Was That He Said*

Day 38: Isaiah 53:10–12—*Only God Knows*

Day 39: Luke 23:44–46—*This Mid-Day Night*

Day 40: Luke 23:50–56—*No Crying He Makes*

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# 1. Salvation Stands with Open Arms

SATB, Cello, and Piano

Terry W. York, ASCAP

Taylor Scott Davis

Chant-like, flowing (♩ = 60)

Unison *mp*

Tenor Bass

Sal - va - tion stands with o - pen arms,

Piano

*mp*

8<sup>vb</sup>-----

3

With nail - prints red and flow - ing.

Piano

*mp*

(8<sup>vb</sup>)-----

5

Sal - va - tion stands up - on a nail

Piano

*mp*

(8<sup>vb</sup>)-----

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7 *Unison mp*

S A Sal - va - tion's flesh is torn and

T B With love and pain, — both — glow - ing.

(8<sup>vb</sup>)

9 *rit. a tempo mp*

bro - ken, By thorns and nails and spear is bro - ken,

*rit. a tempo*

By

(8<sup>vb</sup>)

12

S A By

T B greed and hate and war is bro - ken,

(Cello) *mp*

*loco*

14

greed and hate and war is bro - ken.

For love and pit - y,

17

for grace and mer - cy, Sal - va - tion's flesh is torn,

20

Sal - va - tion's flesh is torn and bro - ken.

Sal - va - tion's flesh is torn and bro - ken.

This block contains the musical notation for measures 20 and 21. It features a vocal line in treble and bass clefs with lyrics, and a piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 7/8. The lyrics are "Sal - va - tion's flesh is torn and bro - ken." with a long line following the word "ken." indicating a sustained note.

22

*p*

*p*

*mp* *cresc.*

*cresc.*

This block contains the musical notation for measures 22 and 23. It features a vocal line in treble and bass clefs, and a piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 7/8. The lyrics are not present in this section. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *cresc.* (crescendo).



25 *Div. ff*

Now when you eat,                      Now when you drink,  
 Now when you eat,                      Now when you drink,

*Div. ff*

Now when you eat,                      Now when you drink, \_\_\_\_\_

27

Now when you eat,                      Now when you drink,  
 Now when you eat,                      Now when you drink,

Now when you eat,                      Now when you drink, when— you—

29

When you see greed and hate and war, \_\_\_\_\_

When you see greed and hate and war, When you see greed and hate and

When you see greed and hate and war, \_\_\_\_\_

drink, When you see greed and hate and war, When you see greed and hate and

(Cello ends)

(8<sup>th</sup>)

loco

*f* \_\_\_\_\_ *mf*

\_\_\_\_\_ When you see greed and hate and war, \_\_\_\_\_ Re-mem-ber me. \_\_\_\_\_

31

war,

war,

34

*mp* Sal - va - tion stands with o - pen arms, With nail - prints red and

*mp*

8<sup>vb</sup>-----

37

flow - ing. One hand t'ward sin, one t'ward for -

(8<sup>vb</sup>)-----

39

*rit.* *mp* With love and pain, both glow - ing.

*rit.* *mp* give - ness,

*rit.*

(8<sup>vb</sup>)-----

# 2. Hail, King of the Jews

Two-part Mixed Voices, Cello, and Piano

Terry W. York, ASCAP

Taylor Scott Davis

$\text{♩} = 50$

Cello

*mp* *mf*

Piano

*mp* *mf*

Pedal harmonically

5

S  
A

T  
B

Unison *mp*

Re -

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9

jec - tion pierc-es his heart; Be -

*mp*

*mp*

Thorns pierce his brow.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics "jec - tion pierc-es his heart; Be -". The bottom staff is a piano accompaniment line in bass clef with lyrics "Thorns pierce his brow." Both staves include dynamic markings of *mp* and hairpins indicating volume changes. The piano accompaniment features a steady eighth-note bass line.

*mp*

This block shows the piano accompaniment for the first system, consisting of two staves. The upper staff is in bass clef and contains a continuous eighth-note bass line. The lower staff is in bass clef and contains a simple harmonic accompaniment with chords and single notes.

13

tray-al slaps- his soul; Sol - diers slap his face.

*mp*

This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics "tray-al slaps- his soul; Sol - diers slap his face." The bottom staff is a piano accompaniment line in bass clef with lyrics "Sol - diers slap his face." Both staves include dynamic markings of *mp* and hairpins.

This block shows the piano accompaniment for the second system, consisting of two staves. The upper staff is in bass clef and contains a continuous eighth-note bass line. The lower staff is in bass clef and contains a simple harmonic accompaniment with chords and single notes.

17 *mf*

Laugh - ter sad - dens his spir - it

*mf*  
As those he deep - ly loves — mock his

20

A bit faster (♩ = 76)

*mp*  
Hail, king of the

*mp*  
name. Hail, king of the Jews.

*p* *mp*

A bit faster (♩ = 76)

25

Tempo I (♩ = 50)  
molto accel.

*rit.*

Musical staff for voice (treble clef) showing a whole rest followed by a key signature change to three sharps (F#, C#, G#) and a 6/8 time signature.

Jews.

*rit.*

*molto accel.*

Musical staff for voice (bass clef) with lyrics: "Con-dem - na - tion is the pur - ple robe he wears." The staff shows a melodic line with a ritardando and then a molto accelerando.

Con - dem - na - tion is the pur - ple robe he

wears.

*rit.*

*molto accel.*

Musical staff for voice (bass clef) showing a melodic line with a ritardando and then a molto accelerando, ending with a fermata.

*mf*

Tempo I (♩ = 50)

*rit.*

*mf* molto accel.

Piano accompaniment (grand staff) for the first system, showing a ritardando followed by a molto accelerando in the right hand, and a steady bass line in the left hand.

28

Piano accompaniment (grand staff) for the second system, starting with a key signature change to three sharps. It includes a double bar line, a first ending bracket with a '2' above it, and a forte (*f*) dynamic marking.

31  $\text{♩} = 76$

*rit.*

*rit.*

*rit.*

*ff*

*dim.*

$\text{♩} = 76$

*ff*

*rit.*

35 **Tempo I** ( $\text{♩} = 50$ )

*mp*

The In - no - cent stands — con -

*mp*

**Tempo I** ( $\text{♩} = 50$ )

*mp*



39

demned; Be - tray - al slaps his

Hate stands to cheers.

*mp*

43

soul; Curs - ing cov - ers their

Ha - tred slaps Love's face.

*mf*

47

fear;

*mf*

Self - righ - teous - ness and — pride — mock his name.

51 A bit faster (♩ = 76)

*mp*

Hail, king of the Jews.

*mp*

Hail, king of the Jews. Con-dem -

*p* *mp*

A bit faster (♩ = 76)

Tempo I (♩ = 50)

55 rit.

na-tion is the pur-ple robe he wears. \_\_\_\_\_

Tempo I (♩ = 50)

58

A crown of thorns, fear - ful

61  
S  
A

lies, Tears and love flow

63

from his eyes. The Lord of Life con-demned to

65

*molto rit.*

die; Cru-ci-fy! Cru-ci-fy!

*molto rit.*

*pp*

# 3. Caesar Is Our King

SATB, Tenor Solo, Cello, and Piano

Terry W. York, ASCAP

Taylor Scott Davis

$\text{♩} = 65$   
*f*

Soprano Alto  
Cru - ci - fy him! ————— Cru - ci - fy him!

Tenor Bass  
Cru - ci - fy him! ————— Cru - ci - fy him!

Cello

Piano  
*f*

3 (Tenor Solo) *f rubato*

T B  
Shall I cru - ci - fy your king?

*espressivo*  
*f*

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5 *dim.* (Tutti)  
Unison *mp*

Shall I cru - ci - fy your king? A -

*mp*  
Pedal harmonically

8

way with this man, For Cae - sar is our king. A -

10 *Div.*

way with this man, Whom it pleas - es us to hate. A -

12 *Unison mp* *mf*

S A  
A - way with this man, For Cae - sar is our

T B  
way, For Cae - sar is our

*cresc.* *mf*

15

S A  
king. A - way with this man, For Cae - sar is our king. A -

T B  
king.

*Div.* A -

way with this man, For his teach - ings make no sense. A -

way with him; Cae - sar is our king. A -

way with him, a - way with him; Cae - sar is our king. A -

*mp*

A - way; For— Cae - sar is our king.

*mp cresc.*



22 way with him;

way with him, a - way with him; Cae - sar is our king,  
A - way; For Cae - sar is our king. A -

*mf*

24

*mf*  
For Cae - sar is our king.

*f*  
way with this man, a -

*f*

*f*

For his claims a-mount to trea - son: A -

way with this man, A -

*ff*

way with this man, can there

way with this man, can there

*ff*

way with this man, can there

30

be ————— more damn-ing rea - son?  
be more damn - ing rea - son?  
be ————— more damn-ing rea - son?

32

A way with him; Cae - sar is our

*mf*

*mf*

35

*mp*

king.

*(Tenor Solo)*

*mp*

So

*espressivo e rubato*

*mp*

*mp*

*(Piano ends)*

37

Pi - late de - liv - ered him,

40

And Je - sus bore his cross \_\_\_\_\_ to the Place of the Skull.

# 4. Dark - Skinned Simon

ATB, Cello, and Piano

Terry W. York, ASCAP

Taylor Scott Davis

Laboring (♩ = 60)

Cello

*mf* *simile*

*mf*

Pedal harmonically

5 *mf*

\*A

\*\*! Dark - skinned Si - mon, Tote the cross.

T

B *mf*

*mf*

\*Sopranos may sing with Altos.

\*\*Each time "Black-skinned" occurs, put a percussive final consonant on beats 2 and 4.

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Dark - skinned Si - mon, Bear the load. *Dark* - skinned

Si - mon, Back bent low, Know what man - beasts

18

know, *mf* Know what man-beasts know.

*mf* Dark - Si - mon, *mf* Dark - Si - mon.

*mp* *mf* *mp*

21

*f* Tote it like a don - key; *ff* tote it for the Lamb,

*f* *ff*

*f* *ff*

*mp*

for the Lamb.

*mp*

*Unison mf*

Ful-ly God, \_\_\_\_\_ ful-ly

*dolce*

*mp*

*mp*

man, \_\_\_\_\_ ful-ly lamb, \_\_\_\_\_

Je-sus

*Div.*



33

falls be-neath the load.

falls be-neath the load.

37

*mf* Dark - skinned Si - mon, On your back,

*mp* *mf* *simile*

*mf*

Dark - skinned Si - mon, On your back

You car - ry the law's own death. Car - ry the trial; car-ry the

You car - ry the law's own death. Car - ry the trial; car-ry the

49

ver - dict; You car-ry the law's own death. Car-ry the  
ver - dict; You car-ry the law's own death. Car-ry the

*mf*

This block contains the musical notation for measures 49 through 51. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "ver - dict; You car-ry the law's own death. Car-ry the" on the top line and "ver - dict; You car-ry the law's own death. Car-ry the" on the bottom line. A dynamic marking of *mf* is present in the bass line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

52

trial; car - ry the ver - dict.\_\_\_\_\_  
trial, car - ry the trial; ver - dict.\_\_\_\_\_

*mp*

This block contains the musical notation for measures 52 through 54. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "trial; car - ry the ver - dict.\_\_\_\_\_" on the top line and "trial, car - ry the trial; ver - dict.\_\_\_\_\_" on the bottom line. A dynamic marking of *mp* is present in the bass line. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

54

*Unison mp*

Tote it like a don-key; tote it for the Lamb.

*simile*

This musical system covers measures 54 to 56. It features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line starts with a rest in measure 54, then begins in measure 55 with the lyrics 'Tote it like a don-key;'. A slur connects the notes for 'tote it for the Lamb.' in measure 56. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

57

*mp*

Tote it like a don-key; tote it for the Lamb.

Tote it for the Lamb.

This musical system covers measures 57 to 59. It features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line starts with the lyrics 'Tote it like a don-key;'. A slur connects the notes for 'tote it for the Lamb.' in measure 58. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

# 5. Daughters of Jerusalem, Weep

SATB, Cello, and Piano

Terry W. York, ASCAP

Taylor Scott Davis

**Fluidly** (♩ = 64-72) *mp*

Soprano  
Daugh - ters of Je - ru - sa - lem, — weep.

Alto

Tenor  
Oo..

Bass  
Oo..

Cello  
*mp*

Piano  
*\*(For rehearsal only)*

\*Piano accompaniment provided in measures 2-21 is for rehearsal only.

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4

Oo. \_\_\_\_\_

*mp* Weep not for me, But for your - selves and your chil-dren; \_\_\_\_\_

(close to "n")

(Oo.) \_\_\_\_\_

(Oo.) \_\_\_\_\_

7

Daugh - ters of Je - ru - sa - lem, weep. Oo. \_\_\_\_\_

Oo. \_\_\_\_\_ Weep for your - selves, For the

(Oo.) \_\_\_\_\_

(Oo.) \_\_\_\_\_

9

(Oo.)

sour - es of your tears. Weep for your chil - dren, For their fate in com - ing years.

(Oo.)

(Oo.)

12

(Oo.)

Oo.

Daugh - ters of Je - ru - sa - lem, — weep. —

Weep not for me, But for your -

(Oo.) \_\_\_\_\_ Daugh - ters of Je - ru - sa - lem, —

(Oo.) \_\_\_\_\_

Daugh - ters of Je - ru - sa -

(close to "n")

selves and for your chil - dren; \_\_\_\_\_ Oo. \_\_\_\_\_

Musical score for measures 14-16. It includes vocal lines for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The key signature has one flat (B-flat), and the time signature changes from 2/4 to 4/4 to 5/4 to 4/4. The lyrics are: "(Oo.) \_\_\_\_\_ Daugh - ters of Je - ru - sa - lem, —" (Soprano), "(Oo.) \_\_\_\_\_" (Alto), "Daugh - ters of Je - ru - sa -" (Tenor), "(close to 'n') selves and for your chil - dren; \_\_\_\_\_ Oo. \_\_\_\_\_" (Bass). The piano accompaniment provides harmonic support.

*cresc.* *mf*

weep. Weep for your - selves, Your de - struc - tion and dis - grace.

*cresc.* *mf*

(Oo.) Weep, de - struc - tion and dis - grace.

*cresc.* *mf*

lem, — weep. Weep, de - struc - tion and dis - grace.

*cresc.* *mf*

(Oo.) Weep, \_\_\_\_\_ de - struc - tion and dis - grace.

Musical score for measures 17-19. It includes vocal lines for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "*cresc.* *mf* weep. Weep for your - selves, Your de - struc - tion and dis - grace." (Soprano), "*cresc.* *mf* (Oo.) Weep, de - struc - tion and dis - grace." (Alto), "*cresc.* *mf* lem, — weep. Weep, de - struc - tion and dis - grace." (Tenor), "*cresc.* *mf* (Oo.) Weep, \_\_\_\_\_ de - struc - tion and dis - grace." (Bass). The piano accompaniment provides harmonic support.



20

20

Weep for your chil - dren, from their fate you'll turn your face.

Weep for face.

Weep for fate you'll turn your face.

Weep for fate you'll turn your face.

Musical score for measures 20-21. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "Weep for your chil - dren, from their fate you'll turn your face." and "Weep for face." and "Weep for fate you'll turn your face." and "Weep for fate you'll turn your face."

22

22

*with growing intensity*  
*p cresc.*

*(Play) mp cresc.*

Musical score for measures 22-23. It includes vocal staves and piano accompaniment. The lyrics are: "with growing intensity" and "p cresc." and "(Play) mp cresc."

24

*ff*  
 Sing your la - ment; sing your sor - row and op - press - ion.  
*ff*  
 Sing — your la - ment; — sing your sor - row and op - press - ion.  
*ff*  
 Sing your la - ment; — sing your sor - row and op - press - ion.  
*ff*  
 Sing your la - ment; sing your sor - row and op - press - ion.

(Cello ends)

*ff*

26

Sing your la - ment; sing a - buse and its frus - tra - tion.  
*non dim.*  
 Sing. Oo.  
*non dim.*  
 Sing. Oo.  
*non dim.*  
 Sing. Oo.

28

Daugh-ters of Je - ru - sa - lem, weep, Hmm, weep.

Daugh-ters of Je - ru - sa - lem, weep.

Daugh-ters of Je - ru - sa - lem, weep, Hmm, weep.

Daugh-ters of Je - ru - sa - lem, weep, Hmm, weep.

31

(Hmm,) weep.

I know your tears. Daugh-ters of Je - ru - sa - lem, weep.

(Hmm,) weep.

(Hmm,) weep.

# 6. What Was That He Said

SATB, Baritone Solo, Cello, and Piano

Terry W. York, ASCAP

Taylor Scott Davis

$\text{♩} = 72$

Cello

*p* *mf* *mp*

Piano

*mp*

5 *Unison mp*

S  
A

Strip him of his clothes,

*Unison mp*

T  
B

Soon he will be dead.

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7

what was that, What was that he said?

What was that, What was that he said?

9

Nailed up - on the cross,

He dies — with the thieves.

11

roll the dice For the clothes he leaves.

Roll the dice, For the clothes he leaves.

13

*Div. f*  
Shame up - on shame, The

Shame up - on shame; The

*Div. f*  
Shame up - on shame, The

*cresc.* *f*

*cresc.* *f*

*Pedal harmonically*

16

peo - ple stare. Name up - on name, The  
 peo - ple stare. Name up - on name, The  
 peo - ple stare. The peo - ple

18

peo - ple sneer. Are you now a sav - ior?  
 peo - ple sneer. Are you now a

*dim.*

*mf dim.*

20

What is that you say? Can he save him - self

sav - ior? What is that you say? Can he save him -

22

*rit.* *a tempo*  
If he's dressed that way?

*rit.* *a tempo*  
self dressed that way?

*rit.* *a tempo*  
*mp*

*rit.* *a tempo*  
*mp*



25 *Unison mp*

Strip him of his clothes,

*Unison mp*

Soon he will be dead.

27

*extremely freely*

what was that, What was that he said?\_\_\_\_\_

*extremely freely*

What was that, What was that he said?\_\_\_\_\_

*extremely freely*

*extremely freely*

*p*

What was that he said? \_\_\_\_\_

*p* *Solo mp*

What was that he said? \_\_\_\_\_ "Fa - ther, for -

*pp*

8<sup>va</sup>

*rit.*

*rit.*

give them, — They — know not what they do.”

*rit.*

(8<sup>va</sup>)

*rit.*

# 7. Only God Knows

SATB, Alto Solo, and Cello

Terry W. York, ASCAP

Taylor Scott Davis

$\text{♩} = 68$

Alto Solo

Soprano  
Alto

Tenor  
Bass

Cello

*mp* *sempre dolce*

5

*mf*

On - ly God knows — The — pain of nails in hands and feet. —

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8

The pain of bend - ing neck and

*mp* On - ly God knows , Oo.

(Oo.) Oo.

(Oo.) Oo.

(Oo.) Oo.

*p*  $\longleftarrow$  *mp*

11

knees. On - ly God knows

(Oo.) , Oo.

(Oo.) Oo.

(Oo.) Oo.

(Oo.) Oo.

14



— The— pain of nails that will not cease.

(Oo.)

Oo.



(Oo.)

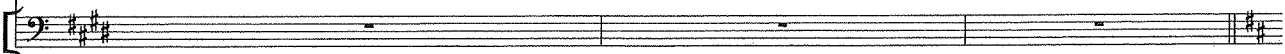
will not cease.

(Oo.)



(Oo.)

Oo.



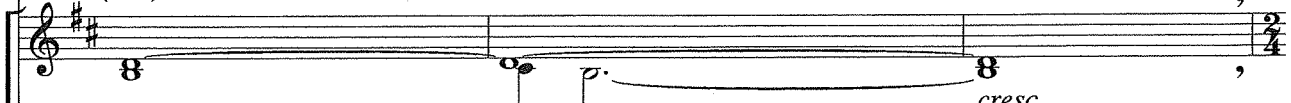
17



On - ly God knows;— God the par - ent, God the Child.

(Oo.)

*cresc.*



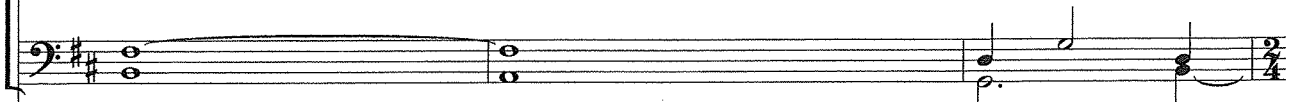
Oo.

*cresc.*

Oo.

*cresc.*

Oo.



(Oo.)

*cresc.*



*mp*

20

On - ly God knows — This — pain — that's —

*mf*

Oo.

*mf*

(Oo.)

(Oo.) Oo.

*mf*

*mf*

23

run - ning wild. — The — pain, the pain be - yond the

(Oo.) — On - ly God — knows — , Oo.

(Oo.) — Oo.

(Oo.) — Oo.

(Oo.) — Oo.

27

cries. On - ly God knows The

(Oo.) Oo.

(Oo.) Oo.

(Oo.) Oo.

30

pain through which I hear and see.

(Oo.) I hear and see.

(Oo.) I hear and see.

(Oo.) I hear and see.

On - ly God knows; — God the Par - ent, God the Child.

Oo. \_\_\_\_\_

Oo. \_\_\_\_\_ Oo. \_\_\_\_\_

Oo. \_\_\_\_\_

Oo. \_\_\_\_\_

*mp sempre dolce*

36 Oo. \_\_\_\_\_ , Oo. \_\_\_\_\_

S A (Oo.) \_\_\_\_\_ Oo. \_\_\_\_\_

Oo. \_\_\_\_\_ Oo. \_\_\_\_\_

T B (Oo.) \_\_\_\_\_ 'Oo. \_\_\_\_\_

*cresc.*

41 *f*

On - ly God knows The pain of arms out - stretched. —

*f*

*melody*

*f*



44 ev - 'ry

On - ly God knows The pain in ev - 'ry,

On - ly God knows in

47 breath. , On - ly God knows This

ev - 'ry breath. , On - ly God knows This

ev - 'ry breath. On - ly God knows

50 pain that's sac - ra - ment and prayer.

pain that's sac - ra - ment and prayer.

pain that's sac - ra - ment, prayer.

pain that's sac - ra - ment and prayer.

53

On - ly God knows; God the Par - ent, God the Child, *cresc.*

God the Child. *ff* Oo.

56

(Oo.) *p*

59

# 8. This Mid-Day Night

SATB *divisi, a cappella*

Terry W. York, ASCAP

Taylor Scott Davis

**Expressively** (♩ = 46)  
*mp*

Soprano  
The Sav-ior's grief, a heal-ing sor-row;

Alto  
The Sav-ior's grief, a heal-ing sor-row;

Tenor  
The Sav-ior's grief, a heal-ing sor-row;

Bass  
The Sav-ior's grief, a heal-ing sor-row;

Piano  
(For rehearsal only)

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His night a womb \_\_\_\_\_ for our to-mor-row. His

His night a womb \_\_\_\_\_ for our to-mor-row. His tears,

His night a womb, a womb \_\_\_\_\_ for our to-mor-row. His tears,— his

His night a womb \_\_\_\_\_ for our to-mor-row. His tears,— his

The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a minor key with a 4/4 time signature. The melody features a prominent eighth-note pattern in the first two measures, followed by a more complex rhythmic structure in the final measure.

wa - ter, and his blood; This mid-day night, a womb, a *molto rit.*

wa - ter, and his blood; mid-day night, a womb, a *molto rit.*

wa - ter, and his blood; mid-day night, a womb,— a *molto rit.*

wa - ter, and his blood; mid-day night, a womb, a *molto rit.*

The piano accompaniment continues with a similar rhythmic pattern, maintaining the minor key and 4/4 time signature. The right-hand part has a melodic line with some grace notes, while the left-hand part provides harmonic support with chords and single notes.

10 *a tempo*  $\text{♩} = 68$

womb \_\_\_\_\_ for our to - mor row. The Sav - ior's death, \_\_\_\_\_ the

*a tempo*

womb \_\_\_\_\_ for our to - mor - row.\* \_\_\_\_\_ (oh.) \_\_\_\_\_

*a tempo*

womb \_\_\_\_\_ for our to - mor - row.

*a tempo*

womb \_\_\_\_\_ for our to - mor - row.

*a tempo*

$\text{♩} = 68$

13

Par - ent's loss, \_\_\_\_\_ the Spir - it's leav - ing; \_\_\_\_\_ How

(oh.) \_\_\_\_\_

\*The final syllable of "tomorrow" in the Alto part is sustained through measure 19, beat 3.

long this dark - ness, death, and griev - ing? ———

(oh.) ———

How

How

*rit.* ♩ = 46

The tem-ple veil rips as for

*rit.*

(oh.) The tem-ple veil rips as for

*rit.*

long this dark - ness, death, and griev - ing? The tem-ple veil rips as for

*rit.*

long this dark - ness, death, and griev - ing? The tem-ple veil rips as for

♩ = 46

*rit.*

21 *Div. cresc. f*

birth. He speaks his last in shout - ed, la - bored breath - ing.

*cresc. f*

birth. He speaks his last in shout - ed, la - bored breath - ing.

*cresc. f*

birth. He speaks his last in shout - ed, la - bored breath - ing.

*cresc. f*

birth. He speaks his last in shout - ed, la - bored breath - ing.

25 *Unison mf accel.*

The Sav - ior's pain, a hu - man shout - ing;

*mf accel.*

The Sav - ior's pain, a hu - man shout - ing;

*mf accel.*

The Sav - ior's pain, a hu - man shout - ing;

*mf accel.*

The Sav - ior's pain, a hu - man shout - ing;

*accel.*

*rit.* *a tempo mp*

The Sav - ior's death, the Spir - it part - ing. — He cries our tears,

*rit.* *a tempo mp*

The Spir - it part - ing. Hm. —

*rit.* *a tempo mp*

The spir - it part - ing. Hm. —

*rit.* *a tempo mp*

The spir - it part - ing. Hm. —

*rit.* *a tempo*

he bleeds our blood; This mid-day night, the life in death con -

(Hm.) — life, death

(Hm.) — life, death

(Hm.) — life, death



33

ceal - ing. The Sav - ior dies, a still - ness creep -  
 con - ceal - ing. The Sav - ior dies, a still - ness creep -  
 con - ceal - ing. The Sav - ior dies, a still - ness creep -  
 con - ceal - ing. The Sav - ior dies, a still - ness creep -

37

ing; A qui - et dark - ness, save for weep - ing.  
 ing; A qui - et dark - ness, save for weep - ing.  
 ing; A qui - et dark - ness, save for weep - ing.  
 ing; A qui - et dark - ness, save for weep - ing.

no in - sults, no more taunts; This  
 no in - sults, no more taunts;  
 No jeers, — no in - sults, no more taunts;  
 No jeers, — in - sults, no more taunts;

*rit.*  
 mid - day night, no hope, no hope — for dawn re - veal - ing.  
*rit.*  
 mid - day night, no hope, no hope — for dawn re - veal - ing.  
*rit.*  
 mid - day night, no hope, — no hope — for dawn re - veal - ing.  
*rit.*  
 mid - day night, no hope, no hope — for dawn re - veal - ing.

# 9. No Crying He Makes

SATB and Piano

Terry W. York, ASCAP

Taylor Scott Davis

Gently (♩ = 54)

Tenor Bass

Piano

*p*

*Pedal harmonically*

4

*p*

A - gain, God's Son sleeps. A -

7

gain, no cry - ing he makes.

A - gain, his bod - y is

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10 *mf* wrapped a - gainst the cold, wrapped a - gainst the cold,

*mf* wrapped, wrapped a - gainst the cold, wrapped a - gainst the

12 *mp* Where are the shep - herds?

wrapped a - gainst the cold.

T B cold, the cold. *p*

15 *mp* Where are the kings? Jo - seph, where are

*mp* Jo - seph, where are

18 *fp* *Unison mp*

you? An-gels guard the door, but not one an-gel sings.

you?

21

Where is the hay for this cold room?

Ev - 'ry man - ger

24

knows a tomb, my Je - sus, Ev - 'ry man - ger

26 *Div. mp* *p*

knows a tomb. God does not

knows a tomb. *p*

29

slum-ber, But God's Son sleeps Death's cold dark

*p*

33 *Unison mp*

sleep. God's Son

*Unison mp*

*p* *mp*

38

sleeps. No cry - ing he makes.

41

*Div.* His bod - y is wrapped a - gainst the cold,  
 wrapped, wrapped a - gainst the cold,  
*Div.* His bod - y is wrapped a - gainst the cold,  
 wrapped, wrapped a - gainst the cold.

43

wrapped a - gainst the cold, wrapped a - gainst the cold.  
 cold, wrapped a - gainst the cold, the cold.  
 wrapped a - gainst the cold, wrapped a - gainst the cold.  
 cold, wrapped a - gainst the cold, the cold.

