

SATB

NOT MY WILL, BUT YOURS

REFLECTIONS ON THE SACRIFICE OF CHRIST

WORDS AND MUSIC BY
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FOREWORD

“Not my will, but Yours.”

These solemn words have echoed through the ages as Jesus embraced the will of the Almighty God on the night before His crucifixion. I’ve sometimes wondered if Jesus, having taken on the cloak of humanity along with His divine nature, could have rejected the will of God in His final hours. It seems that He, like all of us, was given the option of choice; of accepting or rejecting God’s call upon His life in that poignant moment. But Jesus chose the cross. He chose to walk the painful path of a criminal’s execution for our redemption.

As the apostle Paul says, it was Christ’s willingness to “humble Himself and to become obedient to death – even death on a cross” that serves as the foundation stone to our faith. Without the crucifixion there is no resurrection. Without the resurrection there is no assurance of eternal life. Without Jesus embracing God’s will, there is no promise of a hopeful tomorrow.

This brief Holy Week work starts shortly after the “hosannas” of Palm Sunday and concludes just before the “alleluias” of Easter Sunday. It is intended to be a versatile resource suitable for use in Maundy Thursday and/or Good Friday worship services. The upper room, Gethsemane, the home of the High Priest, Pilate’s courtyard, the road to Calvary, a barren cross on Golgotha’s hill...all are present in this retelling of the last hours of our Lord’s earthly journey.

I pray that it reminds us that Jesus chose to embrace the will of God for the sake of each of us. What a sacrifice! What a Savior!

—Lloyd Larson

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AVAILABLE PRODUCTS FOR
NOT MY WILL, BUT YOURS

for SATB Choir and Piano with opt. Flute, Clarinet, Horn, Violin, and Cello

	Physical edition	Digital edition
SATB Choral Book	55/1211L	e55/1211L
Instrumental Ensemble Score and Parts		e30/4080L
Stereo Accompaniment MP3s		e99/4997L
Split-track Accompaniment MP3s		e99/5022L
Bulk Performance MP3s (10 uses)		e99/5023L

See page 40 for a list of complementary Palm Sunday and Easter anthems that could be added with correlating scripture passages to create an expanded Easter worship work.

Go to Dark Gethsemane

5

(Underscore 1)

Arranged by **Lloyd Larson**

Tune: **REDHEAD**

by **Richard Redhead**, 1853

Slowly, very freely ♩ = ca. 69-76

p

5

mp

8

11

molto rit.

p

The Night Before the Savior Died

Words by **Lloyd Larson**
and **Johann Heerman**, 1630;
tr. **Robert Bridges**, alt.

Music by **Lloyd Larson**
Quoting **HERZLIEBSTER JESU**
by **Johann Crüger**, 1640

Pensively ♩ = ca. 76

p

4 SA

TB

p

On the night be - fore the

7

Sav - ior died, Je - sus gath - ered the cho - sen few.

p

"I have

28

mp

To Geth - sem - a - ne, He
mel.

left the up - per room.

31

mel.

went to pray, His heart was filled with gloom. "Re -

34

move this cup, my God, I pray." The tears of an - guish

"Re - move this cup, I pray."

37 *mf*

fell. "Yet not My will, but Yours be done," as He

40 *poco rit.* *a tempo mp*

sought the Fa - ther's will.

43 *poco rit.* *a tempo mp*

Ah, ho - ly Je - sus,

simile

52

mp

By foes de - rid - ed,

mp

54

mp

by Your own re - ject - ed,

mp

56

mf

O most af - flict - ed!

mf

O most af - flict - ed!

mp

poco rit. *a tempo*

mp

59

On the night be - fore the

61

Sav - ior died, Je - sus sought His Fa - ther's will; He em -

64

rit. poco a poco al fine *p* braced His Fa - ther's will.

He em - braced His Fa - ther's will. *p*

rit. poco a poco al fine *p*

Hallelujah! What a Savior

(Underscore 2)

Arranged by **Lloyd Larson**
Tune: HALLELUJAH! WHAT A SAVIOR
by **Philip P. Bliss**, 1875

Solemnly, freely ♩ = ca. 66

The musical score is written for piano in 4/4 time. It consists of four systems of staves. The first system starts with a piano (*p*) dynamic. The second system begins at measure 4 and includes a mezzo-piano (*mp*) dynamic. The third system begins at measure 7 and includes a mezzo-forte (*mf*) dynamic. The fourth system begins at measure 9 and includes a mezzo-piano (*mp*) dynamic, a *molto rit.* (ritardando) instruction, and a final piano (*p*) dynamic. The score is marked with a large red 'SAMPLE' watermark.

Betrayed, Rejected, Condemned

Words and Music
by Lloyd Larson

With strength ♩ = ca. 69

mp cresc. poco a poco

4 SATB *f*

Christ was be - trayed, re - ject - ed, con -

demned by His ver - y own, yet He chose to bear sin's heav - y

load. He was de - nied, a - ban - doned by

16 *mf*
De -

gen - tle kiss in the gar - den where He prayed.

18
nied by Pe - ter, His faith - ful, loy - al friend: the

20
"Rock" who said He'd love Him to the end!



28

those He came to save, and a - lone He walked Cal - v'ry's

those He came to save, and a - lone He walked Cal - v'ry's

30

road.

road. *mf* Re -

32

ject - ed by those who had hailed Him as their King!

f "Free Bar-

mf

34 *mf*
ab - bas!" they loud - ly pro - claim. Con - *mf*

36
demned, con - vict - ed in a tri - al of de - ceit, our

38 *f*
Sav - for bore the cross of *f*

The musical score is written for a choir and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system (measures 34-35) shows a vocal melody in the treble clef and a piano accompaniment in the bass clef. The second system (measures 36-37) continues the vocal melody and piano accompaniment. The third system (measures 38-39) features a vocal melody in the treble clef and a piano accompaniment in the bass clef. A large red 'SAMPLE' watermark is diagonally across the page.

46

chose to bear sin's heav - y load. He was de -

He was de -

48

nied, a - ban - doned by those He came to save, and a -

nied, He was a - ban - doned by those He came to save, and a -

50

lone He walked Cal - v'ry's road,

lone He walked Cal - v'ry's road,



52 *mf*
a - lone He
mf

54 *rit.* walked Cal - v'ry's road. *a tempo mp*
mp

56 *molto rit.*
p *molto rit.*

O Sacred Head, Now Wounded

27

(Underscore 3)

Arranged by **Lloyd Larson**

Tune: PASSION CHORALE

by **Hans Leo Hassler, 1601**

Tenderly, freely ♩ = ca. 76

p

4

mp

8

11

mf

14

rit. poco a poco

mp

p

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Truly, This Was God's Son

Words based on
Mark 15:16-20, 25-26, 33-39

Words and Music by
Lloyd Larson

Gently ♩ = ca. 80

The musical score is written for piano and voice. The piano part is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Gently' with a quarter note equal to approximately 80 beats per minute. The dynamics are marked *mp* (mezzo-piano). The vocal parts are for Soprano Alto (SA) and Tenor Bass (TB). The lyrics are: 'The sol - diers gath - ered round this Man who was sen-tenced now to die. "Hail to the King!" they'. The score is divided into systems, with measures 4, 7, and 10 marked at the beginning of their respective systems. A large red 'SAMPLE' watermark is overlaid diagonally across the entire page.

19

cresc. *poco rit.*

walked to Cal - va - ry.

cresc.

cresc. *poco rit.*

Slightly faster ♩ = ca. 84

22 *mf*

Tru - ly, this was God's ho - ly Son, con -

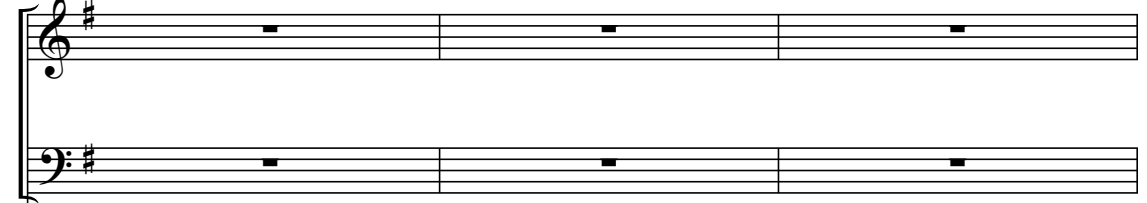
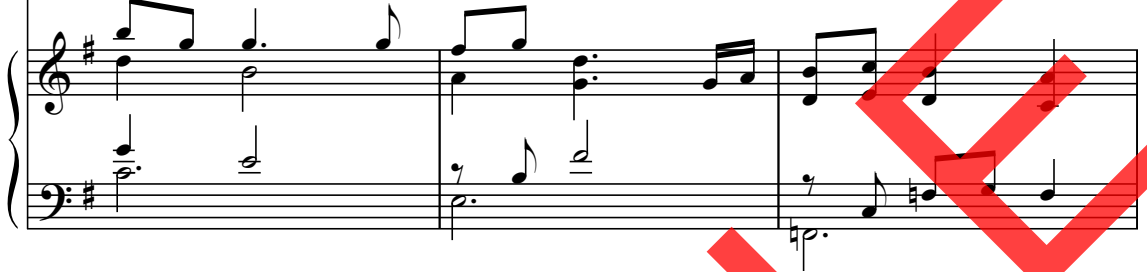
mf

Slightly faster ♩ = ca. 84

mf

26

vict - ed and sen - tenced to be cru - ci - fied.

42 **Tempo I** ♩ = ca. 80**Tempo I** ♩ = ca. 80

45

mp

They nailed Him to a wood-en cross to



48

mp cresc. poco a poco

They scorned Him in His

die a crim - 'nal's death.



51

mf

fi - nal hours as He la - bored for each breath.

mel. mf

"My

54

"Have You for - sak - en Me?" He cried in a - go -

God, have You for - sak - en Me?" He cried in a - go -

57

mel.

ny, and then He breathed a fi - nal breath and

ny, He breathed a fi - nal breath and

69

now cru - ci - fied. Tru - ly,

This system contains the vocal and piano accompaniment for measures 69 to 71. The vocal line is in the treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'now cru - ci - fied. Tru - ly,'. The piano accompaniment is in the bass clef with the same key signature and time signature. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

72

this was God's cho - sen One,

This system contains the vocal and piano accompaniment for measures 72 to 74. The vocal line is in the treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'this was God's cho - sen One,'. The piano accompaniment is in the bass clef with the same key signature and time signature. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

75

teach - er, re - deem - er, ser - vant and

This system contains the vocal and piano accompaniment for measures 75 to 77. The vocal line is in the treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'teach - er, re - deem - er, ser - vant and'. The piano accompaniment is in the bass clef with the same key signature and time signature. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

78

friend. _____ Tru - ly, this was _____ God's

81

Son. _____ The wind grew chill up -

mf with growing intensity

84

on that hill, the sky turned dark as night.

f

God's

96

vict - ed, con-demned and now cru - ci - fied. —

100

Tru - ly, this was God's cho - sen

103

One, teach - er, re - deem - er,



The image shows a page of musical notation for a hymn. It consists of three systems of staves. Each system has a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: 'vict - ed, con-demned and now cru - ci - fied. —', 'Tru - ly, this was God's cho - sen', and 'One, teach - er, re - deem - er,'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A large red 'SAMPLE' watermark is overlaid on the page.

106

ser - vant and friend. Tru - ly, this

109 *dim.* Son. *mf*

was God's Son, God's Son. Tru - ly, this

dim. *mf*

113 *molto rit.* *mp*

was God's Son.

mp

molto rit. *mp*

