COMPOSER’S NOTE

Hymns from a variety of traditions (Chant, Moravian, German Chorale, 20th century American, Early American, English, and African-American) are brought together in Love Unknown: A Festival of Passion Readings and Hymn, as a means for God’s people to journey with Jesus, from his triumphal entry into Jerusalem to his death on Calvary’s cross.

The hymn settings of this publication may be used in their entirety as Love Unknown or as individual anthems or festive hymn settings for congregation and/or choir(s) during Lent and Holy Week.

The hymn settings may be sung by congregation, choirs (mixed, treble, and children’s) and soloists, and performed with full orchestration (brass quartet, timpani, handbells, violin, cello/bassoon, clarinet, and organ), smaller instrumental ensembles and organ, or organ alone.

The readings preceding the hymn settings, taken from The Final Week of Jesus by Max Lucado, are most effective when read by a diverse group of readers from a variety of places within the worship space.

It is hoped that these hymn settings and readings will allow us to experience “Love Unknown” anew.

Michael Burkhardt

PERFORMANCE NOTES

1. Find a diverse group of readers to share the readings. Try to include people of various ages, occupations, backgrounds, cultures, etc.

2. Rehearse the readings in the worship space prior to the event.

3. Find and/or create new reading places in addition to the traditional places of lectern, reading desk, and pulpit (i.e., the balcony, the four corners of the nave, at the baptismal font, etc.).

4. Have readers wait for a brief period of time, following the hymn preceding their reading, before approaching their assigned reading place.

5. Some readings may be more effective if read by more than one individual (see suggestions in script).

Readings are an adaptation of The Final Week of Jesus, taken from And the Angels Were Silent Max Lucado
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PUBLICATION CREDITS

Hosanna (Gregor)
Arrangement: based on the anthem Hosanna (Gregor) for two-part equal voices, MSM-50-3754

Hosanna, Loud Hosanna
Introduction: Five Lenten Hymn Improvisations, MSM-10-309

Love Consecrates the Humblest Act
Introduction: Four Hymn Improvisations for Holy Week, MSM-10-318

Go to Dark Gethsemane
Introduction: Easy Hymn Settings—Lent, MSM-10-315

My Song Is LoveUnknown
Arrangement: My Song Is Love Unknown (Festive Hymn Setting), MSM-10-328

O Sacred Head, Now Wounded
Introduction: based on Five Lenten Hymn Improvisations, MSM-10-309
Stanza 2: As Though the Whole Creation Cried, Volume 1, MSM-10-555

All Glory, Laud, and Honor
Arrangement: All Glory, Laud, and Honor (Festive Hymn Setting), MSM-20-380
1. Hosanna filio David
Unison Voice(s) and Handbells

Matthew 21:9; Mark 11:9

Michael Burkhardt

(Solo or Ensemble)

Unison Voice(s)

*Let random ringing fade after the conclusion of the chant.

English translation: Hosanna to the son of David: blessed is he who comes in the name of the Lord. To the king of Israel: Hosanna in the highest.

Text: Matthew 21:9; Mark 11:9.
Tune: Chant, Mode VII (PD).
Music: Newly composed, and copyright © 2012 with this publication.

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2. Hosanna

Unison Choir with opt. *Divisi*, SATB Choir, Handbells, Bass Instrument, and Organ

Matthew 21:9; Mark 11:9

Michael Burkhardt

Text: Matthew 21:9; Mark 11:9
Tune: by Christian Gregor, 1723-1801 (PD).
Music: Newly composed, and copyright © 2012 with this publication.
Ho- san - na!

comes!

Bless - ed is he that comes, he that comes in the name of the Lord.

Bless - ed is he that comes, he that comes in the name of the Lord!

Ho - san - na!
3. Hosanna, Loud Hosanna
SATB, Soprano Descant, Congregation, Brass Quartet, Timpani, and Organ

Jennette Threlfall, alt.

Introduction: Organ

Stanza 1: Unison Voices (Choir and Congregation), Brass Quartet, Timpani, and Organ

Text: Jennette Threlfall, 1821-1880, alt. (PD).
Music: Newly composed, and copyright © 2012 with this publication.
To Jesus, who had blessed them, close-folded to his breast, the children sang their praises, the simplest and the best.

Stanza 2: SATB Voices (Choir and Congregation) and Organ (ad libitum)
4. The Only Son from Heaven
SATB, Congregation, Brass Quartet, and Organ,
with opt. Handbell, Violin, Bassoon or Cello, and Orff Ensemble

Elizabeth Cruciger
Tr. Arthur T. Russell, alt.

Michael Burkhardt

Introduction: Organ

Stanza 1: SATB Voices (Choir and Congregation) and Organ

a tempo

Soprano
Alto

Organ

Tenor
Bass

mf
(Ped.)

1. The only Son from heaven, foretold by ancient

seers, by God the Father given, in human form appears.

No sphere his light confining, no

Tune for Sts. 1, 4, 7: HERR CHRIST, DER EINIG GOTT'S SOHN, Enchiridion, Erfurt, 1524 (PD).
Harmonization for Sts. 1, 4, 7: Johann Sebastian Bach, 1685-1750 (PD).
Tune for Sts. 2, 3, 5, 6: FORTUNATUS NEW, Carl F. Schalk; copyright © 1969 Concordia Publishing House, St. Louis, MO.
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star so brightly shining as he, our Morning Star.

Stanza 2: Unison Voices (Choir) and Organ

2. Sing, my tongue, the glorious battle; sing the ending
2. Sing, my tongue, the glorious battle; tell the triumph

of the fray. Now above the cross, the trophy.
Stanza 4: SATB Voices (Choir), opt. Violin, opt. Cello or Bassoon, and Organ

OR SATB Voices (Choir) and Organ*

This setting is an arrangement of Mvt. 5 from Cantata 22, by J. S. Bach, 1685-1750. The in the Violin part are bowing markings from Bach’s Cantata score. The RH Organ part is based on the Second Violin and Viola parts of the original cantata instrumentation. If Violin is not available, the Violin part may be played on the organ by the RH, omitting the arrangement’s RH Organ part (Sw.). The LH Organ part (Gt.) is omitted when performed by Cello or Bassoon.

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*This setting is an arrangement of Mvt. 5 from Cantata 22, by J. S. Bach, 1685-1750. The in the Violin part are bowing markings from Bach’s Cantata score. The RH Organ part is based on the Second Violin and Viola parts of the original cantata instrumentation. If Violin is not available, the Violin part may be played on the organ by the RH, omitting the arrangement’s RH Organ part (Sw.). The LH Organ part (Gt.) is omitted when performed by Cello or Bassoon.

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time comes, of the God appointed, ed.

oh, the
5. Love Consecrates the Humblest Act
SATB, Congregation, and Organ,
with opt. Orff Ensemble

Silas B. McManus

Michael Burkhardt

Introduction: Organ

Stanza 1: Unison Voices (Choir and Congregation) and Organ

\[\text{a tempo}\]

Unison

\[\text{Unison}\]

\[\text{Unison}\]

\[\text{Unison}\]

\[\text{a tempo}\]

1. Love consecrates the humblest act and

ha-loes mercy’s deeds; it sheds a ben-e-

Text: Silas B. McManus, 1845-1917, alt. (PD).
Tune: TWENTY-FOURTH, attr. Louis Chapin, 1760-1842 (PD).
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Stanza 2: Canonic Voices (Choir), opt. Orff Ensemble and/or Organ

2. When in the shadow of the cross Christ
6. Go to Dark Gethsemane
SATB, Congregation, Brass Quartet, Timpani, and Organ

James Montgomery

Introduction: Organ

Stanza 1: Unison Voices (Choir and Congregation) and Organ
a tempo

Unison mp

Soprano Alto

1. Go to dark Geth-se-ma-né, all who feel the tempt-er’s pow’r;

Tenor Bass

Unison mp

Unison mp

Organ

Gt. mp

Ped.

17

your Re-deem’er’s con-flict see. Watch with him one bit-ter hour;

Text: James Montgomery, 1771-1854 (PD).
Tune: GETHSEMANE, Richard Redhead, 1820-1901 (PD).
Music: Newly composed, and copyright © 2012 with this publication.
turn not from his griefs a-way; learn from Jesus Christ to pray.

Stanza 2: SATB Voices (Choir and Congregation) and Organ (ad libitum)

2. Follow to the judgment hall, view the Lord of life arrayed;

oh, the wormwood and the gall! Oh, the pangs his soul sustained!

Shun not suffering, shame, or loss; learn from him to bear the cross.
7. Ah, Holy Jesus
SATB, Congregation, and Organ

Johann Heermann
Tr. Robert Bridges, alt.

Michael Burkhardt

Introduction: Organ

Stanza 1: Unison Voices (Choir and Congregation) and Organ

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unison</td>
<td>Unison</td>
</tr>
</tbody>
</table>

1. Ah, holy Jesus, how hast thou offended,

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unison</td>
<td>Unison</td>
</tr>
</tbody>
</table>

that we to judge thee hath in hate pretended?

By foes defended

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Interlude: Organ

Stanza 2: SATB Voices (Choir and Congregation) and Organ (ad libitum)

2. Who was the guilty? Who brought this upon thee?

A - las, my treason, Jesus, hath undone thee. 'Twas I, Lord
8. They Crucified My Lord

SATB, Solo Voices, Congregation, Handbells, Timpani, and Organ, with opt Children’s Choir

African-American spiritual

Michael Burkhardt

Stanza 1: Caller (Solo Voices), Unison Treble Voices (Children’s Choir and/or Adult Choir) and Handbells

1. They crucified my Lord,

They crucified my

never said a mum-ba-lin’ word.

Lord, and he never said a mum-ba-lin’ word;

not a word, not a word, not a word.

Text: African-American spiritual (PD).
Tune: SUFFERER, African-American spiritual (PD).
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Stanza 2: Caller (Solo Voice), SATB Voices (Choir), Timpani, and Organ

2. They nailed him to a tree,

(2.) Ah, and he never said a mum-ba-lin'

mum-blin', mum-blin'

They nailed him to a tree,
9. My Song Is Love Unknown
Unison Choir, Congregation, Clarinet (or Instrument in C), and Organ

Samuel Crossman

Introduction: Clarinet (or Instrument in C) or Organ

Stanza 1: Unison Treble Voices (Choir or Solo) and Organ

1. My song is love unknown, my Savior's love to

2. me, love to the loveless shown that they might

3. love - ly be. Oh, who am I

Text: Samuel Crossman, 1624-1683 (PD).
Tune: LOVE UNKNOWN, John Ireland, 1879-1962; Copyright © 1924 John Ireland. John Ireland’s hymntune is reproduced by kind permission of the John Ireland Charitable Trust.
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Stanza 2: Organ

2. He came from his blest throne
    salvation to bestow;
    But all made strange, and none
    the longed-for Christ would know.
    But, oh, my friend,
    my friend indeed,
    who at my need
    his life did spend!

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10. O Sacred Head, Now Wounded
SATB, Congregation, and Organ

Paul Gerhardt

Introduction: Organ

Stanza 1: SATB Voices (Choir), a cappella

Soprano

Alto

Tenor

Bass

1. O__ sacred head, now wounded, with
grief and shame weighed down, now scornfully sur-
rounded with thorns, thine only crown; O__ sacred head, what__

Text: Paul Gerhardt, 1607-1676; based on Arnulf of Louvin, d. 1250; tr. composite (PD).
Tune: HERZLICH TUT MICH VERLANGEN (PASSION CHORALE), German melody, ca. 1500;
adapt. Hans Leo Hassler, 1564-1612 (PD).
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Stanza 2: Unison Treble Voices (Children or Adult Choir or Solo) and Organ

2. How pale thou art with anguish, with sore abuse and
11. All Glory, Laud, and Honor

SATB, Soprano Descant, Congregation, Handbells, Brass Quartet, Timpani, and Organ

Theodulph of Orleans
Michael Burkhardt

Introduction: Organ

Stanza 1: Unison Voices (Choir and Congregation), Brass Quartet, Timpani, and Organ

a tempo

Unison mf

1. All glory, laud, and honor to you, redeemer, king, to

whom the lips of children made sweet hosannas ring. You

*Cue-size notes = melodic and harmonic variants throughout.

Tune: ST. THEODULPH (VALET WILL ICH DIR GEBEN), Melchior Teschner, 1584-1635 (PD).
Music: Newly composed, and copyright © 2012 with this publication.

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are the king of Israel and David's royal Son, now

in the Lord's name coming, our King and Blessed One.
Stanza 6: Unison Voices (ATB Choir and Congregation), Soprano Descant (Choir), Handbells, Brass Quartet, Timpani, and Organ

(Descant) Soprano Descant

All glory, laud, and honor to you, redeemer king, to

(Melody) Unison

All glory, laud, and honor to you, redeemer king, to

Unison

whom the lips of children made sweet hossanias ring.

Unison

whom the lips of children made sweet hossanias ring.

Unison

whom the lips of children made sweet hossanias ring.

Org.

molto rit.