

# INTO THE SHADOWS

## A Suite for Holy Week

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By Mary McDonald  
Orchestrations by Stan Pethel

Performance Time: Approximately 14 Minutes

Also Available:

JMG1126.....	Listening CD
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JMG1128.....	Orchestration CD-ROM*
JMG1129.....	RehearsalTrax
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\*Orchestration Instrumentation: Flute; Oboe (or Clarinet); Horn in F; Percussion;  
Violin 1, 2; Viola; Cello; Double Bass; Handbells; String Reduction

**Jubilate**  
MUSIC

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# Foreword

For *Into the Shadows*, Mary McDonald has created a unique and moving Holy Week suite. Each piece can be used separately during Lent or Holy Week with great effect, or performed together as a centerpiece for any regular worship or special Holy Week service. And although the pieces are moving and very memorable, they are easily prepared and presented. The optional chamber orchestration by Stan Pethel will add additional depth of feeling to the work.

*-The Publisher*

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# I. HOSANNA TO THE KING

*Narrator (beginning at m. 4 or 5):* Hosanna! Messiah! Jesus' entry into Jerusalem on Palm Sunday was a day of great celebration. This carpenter's Son was the fulfillment of the great prophecy from Isaiah. People left their work to see this chosen one. Many spread their cloaks to make a way and waved palm branches. Here is the one to bring Light and Life to the world!

# HOSANNA TO THE KING

with opt. Treble Choir

Words by  
**THEODULPH OF ORLEANS** (750-821)  
 Translation by  
**JOHN MASON NEALE** (1818-1866)

Tune: **FOREST GREEN**  
 Arranged by  
**MARY MCDONALD**

Festive (♩ = ca. 112)

ACCOMP.

\* Children enter waving palm branches.

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TREBLE CHOIR  
(opt. S.A.)

*mf*

17

16

Ho - san - na, ho - san - na, ho - san - na to the

20

King! Ho - san - na, ho - san - na, let sweet ho - san - nas

24

25

sing. Ho - san - na, ho - san - na! Loud ho - san - nas

28

ring! Ho - san - na, ho - san - na, ho - san - na to the

(treble choir tacet to m. 76.)

SATB CHOIR  
S.A.

King!

T.B. *mf*

All

36

To

*mf*

glo - ry, praise, and ho - nor to Thee, Re - deem - er King!

36

*mf*

40

whom the lips of chil - dren made sweet ho - san - nas ring. Thou -

44

art the King of Is - ra - el, Thou Dav - id's roy - al Son, who

44

48

in the Lord's name com - est, the King and bless - ed

51

One! The

*poco rit.* *mp*

*poco rit.* *mp*

55

*a tempo*

com - pa - ny of an - gels are prais - ing\_ Thee on high,

*mp*

55

*a tempo*

and

59

The\_

mor - tal souls and all things cre - at - ed\_ make re - ply.

63

peo - ple of\_ the\_ He - brews with palm be - fore Thee went. Our

63



67

praise and prayer and an - thems be - fore Thee we pre -

71

*mf* sent. *rit.*

*mf* *rit.*

**Broaden** (♩ = ca. 102)

TREBLE CHOIR and SOPRANOS

*f* 77

Ho - san - na, ho - san - na, ho -

ALTO / TENOR / BASS

*f*

To Thee, be - fore Thy pas - sion, they

**Broaden** (♩ = ca. 102)

77

*f*

san - na to the King! Ho - san - na, ho - san - na! Let  
sang their hymns of praise! To Thee, now high ex - alt - ed, our

sweet ho - san - nas sing. Ho - san - na, ho - san - na!  
mel - o - dy we raise. Thou didst ac - cept their prais - es. Ac -

Loud ho - san - nas ring! Ho - san - na, ho - san - na, ho -  
cept the prayers we bring, Who in all good de - light - est, Thou

91

93

san - na to the King! Ho - san - na, ho -  
 good and gra - cious King! Ho - san - na in the

95

93

san - na, ho - san - na to the King,  
 high - est, ho - san - na to the King,

*cresc.*

99

to the King!

*ff*

to the King!

## II. SHADOW OF GETHSEMANE

*Narrator:* After an Upper Room gathering of Jesus and His disciples, midnight has fallen in the Garden of Gethsemane. Jesus is fully aware of what is before Him. He kneels and prays: “Father, if it be Your will, let this cup pass from me!” But He cannot escape the shadow of the cross. (*Music begins for “Shadow of Gethsemane”*). As He wept, His disciples slept. He would soon be arrested and jailed. And then would begin His climb to the scene of his execution. There, Jesus would be crucified between two thieves. What wondrous love is this, o my soul!

# SHADOW OF GETHSEMANE

13

Words and Music by  
MARY MCDONALD

Incorporating  
“Go to Dark Gethsemane”  
and “Let Us Break Bread Together”

Somber (♩ = ca. 72)

ACCOMP.

9 TENOR / BASS

\* *p*

Go to dark Geth - sem - a - ne, ye who feel the tempt - er's pow'r.

13

Your Re - deem - er's con - flict see; watch with Him one bit - ter hour.

\* Tune: ABERYSTWYTH, Joseph Parry, 1841-1903  
Words: James Montgomery, 1771-1854

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JMG1125

17 SOPRANO / ALTO

*p*

Turn not from His griefs a - way; learn of Je - sus

17

20

*mp*

Christ to \_\_\_ pray. "Fa - ther, take this cup from - Me;

*mp*

23

not My - will - but Thine shall be."

27

29

(mp)

View the Lord of life ar-raigned,

(mp)

View the Lord, life ar-raigned,

29

31

O the pangs His soul sus-tained. Shun not suf-f'ring, shame, or loss;

35

37

learn of Him to bear the cross. Fol - low to the judge-ment hall;

37

39

on His head, our sin to fall. Lord, have mer - cy!

*mf*

*mf*

42

is our cry; Je - sus giv - en up to die.

*f*

*f*

46

*dim. poco a poco*



50

52

*mp*

Lord, have

52

*mp*  
connected, not harsh

8vb

53

mer - cy. Christ, have mer - cy.

8vb

56

*mp*

Lord, have mer - cy on

8

59

60

*mf*

us! Lord, have mercy.

60

*mf*

62

Christ, have mercy. Lord, have

*mf*

*f*

*f*

65

mercy on us!

*dim. poco a poco*

68

72

76

Lord, have mer-cy on me. Let us

76

\* Tune: BREAK BREAD, African American Spiritual  
 Words: African American Spiritual

80

break bread to - geth - er on our knees. \_\_\_\_\_

knees, our

83

— Let us break bread to - geth - er on our

knees.

86

knees. \_\_\_\_\_

knees, our knees. When I fall on my

knees. \_\_\_\_\_

88

88

89

knees with my face to the ris - ing sun, O

92

Lord, have mer - cy on me, on me.  
me, on me.  
me,

96

*p* *pp*

### III. CALVARY'S TREE

*Narrator:* Come to Calvary, where time has stopped on this dark afternoon. Come to this place of the skull, where a cruel cross becomes a wondrous tree on which the Prince of Glory dies. *(Music begins for "Calvary's Tree")* His disciples had fled in fear. And then He cried out, "It is finished!" Whatever things of the world were gain to me, those things I have counted as loss for the sake of knowing Christ – that I may know the fellowship of His sufferings, being conformed to His death. Truly, this was the Son of God!

# CALVARY'S TREE

Words by  
AVIS B. CHRISTIANSEN (1895-1985)

Music by  
MARY MCDONALD

Reflective (♩ = ca. 76)

ACCOMP.

*mp*

The first system of piano accompaniment consists of two staves. The right hand plays chords and moving lines in a 6/4 time signature. The left hand plays a steady eighth-note accompaniment. The key signature has three flats (B-flat, E-flat, A-flat).

The second system of piano accompaniment continues the piece. It features a change in the right-hand melody and accompaniment. The time signature remains 6/4, and the key signature is consistent.

The third system of piano accompaniment continues the piece. It features a change in the right-hand melody and accompaniment. The time signature remains 6/4, and the key signature is consistent.

7 SOPRANO / ALTO  
*mp*

Up Cal - v'ry's moun - tain one dread - ful morn,

The fourth system includes a vocal line for Soprano or Alto and piano accompaniment. The vocal line begins with the lyrics 'Up Cal - v'ry's moun - tain one dread - ful morn,'. The piano accompaniment provides harmonic support for the vocal line.

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9

walked Christ my Sav - ior, wea - ry and worn;

11

fac - ing, for sin - ners, death on the cross,

T.B. *mp*

13

that He might save — them from end - less



15

16

loss. *mf* Bless - ed Re-deem - er!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a long note on 'loss.' followed by 'Bless - ed Re-deem - er!'. The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *mf* is present.

16

*mf*

The second system shows the piano accompaniment for the second measure. It continues the bass line and chordal accompaniment from the first system. A dynamic marking of *mf* is present.

17

Pre - cious Re-deem - er! Seems now I see Him on

The third system contains the vocal line for the second measure. The lyrics are 'Pre - cious Re-deem - er! Seems now I see Him on'. The piano accompaniment continues with the same rhythmic pattern.

The fourth system shows the piano accompaniment for the second measure, continuing the bass line and chordal accompaniment.

19

Cal - va - ry's tree; wound - ed and bleed - ing,

The fifth system contains the vocal line for the third measure. The lyrics are 'Cal - va - ry's tree; wound - ed and bleed - ing,'. The piano accompaniment continues with the same rhythmic pattern.

The sixth system shows the piano accompaniment for the third measure, continuing the bass line and chordal accompaniment.

21

for sin - ners plead - ing, blind and un - heed - ing,

Piano accompaniment for measures 21-22.

23

dy - ing, dy - ing for me.

Piano accompaniment for measures 23-24.

25

Empty vocal staves for measures 25-26.

Piano accompaniment for measures 25-26.

27

*mp*

“Fa - ther, for-give\_ them!” thus did He pray,

27

*mp*

29

E - ven while His life - blood flowed\_ fast a - way;

31

*mp*

pray - ing for sin - ners while in such woe,

33

no one but Je - sus ev - er loved

so! Bless - ed Re - deem - er!

Pre - cious Re - deem - er! Seems now I see Him on

39

Cal - va - ry's tree; \_\_\_\_\_ wound - ed and bleed - ing,

41

for sin - ners plead - ing, blind and un - heed \_\_\_\_\_ ing,

43

dy - ing, dy - ing for me. \_\_\_\_\_

45

*mf*

Through years un-num - bered on heav - en's shore,

*mf*

45

*mf*

47

my tongue shall praise Him for - ev - er -

49

*cresc.* *rit.* **50** *f a tempo*

more! Bless - ed Re-deem - er!

*cresc.* *f*

*cresc.* *rit.* **50** *a tempo* *f*

51

Pre - cious Re-deem - er! Seems now I see Him on

53

Cal - va - ry's tree; wound - ed and bleed - ing,

55

for sin - ners plead - ing, blind and un - heed - ing,

57 *dim. poco a poco*

dy - ing, dy - ing for me,

*dim. poco a poco*

*dim. poco a poco*

59

dy - ing, me, dy - ing for me,

*mp*

*mp*

62

*rit. pp*

for me.

*pp*

*rit. pp*