

# Christ Jesus Lay in Death's Strong Bands

Text by Martin Luther  
Tune by Kermit Moldenhauer  
Arr. by Benjamin M. Culli

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**NORTHWESTERN  
PUBLISHING HOUSE**

Milwaukee, Wisconsin  
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# Christ Jesus Lay in Death's Strong Bands

Concertato for SAB, opt. trumpet, congregation, and keyboard

Arr. by Benjamin M. Culli

This concertato has been masterfully designed for performance flexibility. Stanzas 4 and 6 are optional and can be sung by either congregation or choir.\* Notes within the score indicate where to navigate based on your performance preferences. Below is a summary of recommended options (additional options/combinations are possible).

**For a shorter introduction, begin at m. 21 beat 4.**

*Ideally, all stanzas would be sung. Following are three performance options:*

**Sing all stanzas, choir sings stanzas 4 and 6.**

- Sing st. 1-5 (m. 30-126) in sequential score order.
- At the conclusion of st. 5 (m. 126), go to m. 81 for choir st. 6.
- At the conclusion of choir st. 6 (m. 109), go to m. 136 (omit the interlude m. 127-135, as the end of st. 6 serves as interlude between st. 6 and 7).

**Sing all stanzas, congregation sings stanza 4 and choir sings stanza 6.**

- At the conclusion of st. 3 (m. 80), go to m. 30 for congregation st. 4.
- At the conclusion of st. 4 (m. 46), go to m. 110 for st. 5.
- At the conclusion of st. 5 (m. 126), go to m. 81 for choir st. 6.
- At the conclusion of choir st. 6 (m. 109), go to m. 136 (omit the interlude m. 127-135, as the end of st. 6 serves as interlude between st. 6 and 7).

**Sing all stanzas, choir sings stanza 4 and congregation sings stanza 6.**

- Sing st. 1-5 (m. 30-126) in sequential score order.
- At the conclusion of st. 5 (m. 126), go to m. 30 for congregation st. 6.
- At the conclusion of congregation st. 6, go immediately from m. 45 to m. 127.

*For shorter performance options, one or both of stanzas 4 and 6 can be omitted.*

*Following are two possibilities:*

**Omit stanza 4, choir sings stanza 6.**

- At the conclusion of st. 3 (m. 80), go to m. 110 (omit m. 81-109 st. 4).
- Use m. 126 to conclude st. 5; then go to m. 81 for choir st. 6.
- At the conclusion of choir st. 6 (m. 109), go to m. 136 (omit the interlude m. 127-135 as end of st. 6 serves as interlude between st. 6 and 7).

**Omit both stanzas 4 and 6.**

- At the conclusion of st. 3 (m. 80), go to m. 110 (omit m. 81-109).
- At the conclusion of st. 5, go immediately from m. 125 to m. 127 (omit m. 126).

*\*In fact, a choir is not necessarily required at all. Stanza 3 could serve as an alternate accompaniment for the congregation. In other words, this entire anthem could be used as a through-composed setting of the congregational hymn for keyboard with optional trumpet.*

*Note: Visit the product page online at [nph.net](http://nph.net) for free instrumental parts for C and E-flat instruments.*

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Martin Luther  
tr. Richard Massie, alt.

NORTHRIDGE  
Kermit Moldenhauer  
Setting by Benjamin M. Culli

Brightly, energetically (♩ = c. 50)

Trumpet in B♭

*f* well articulated throughout

Keyboard

*f* well articulated throughout

3

6

*poco rit.* *a tempo*

9

9

12 \*opt. repeat

12 \*opt. repeat

15

15

18

18

21 \* Shorter intro

Musical notation for measures 21-23. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo is marked 'Shorter intro'. The piano part features a steady accompaniment with chords and moving lines in both hands.

24

Musical notation for measures 24-26. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The piano part continues with a consistent accompaniment pattern.

27

Musical notation for measures 27-30. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The piano part continues with a consistent accompaniment pattern.

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30 Stanza 1 congregation (4,6 opt. congregation)

(9)

(trumpet tacet for st. 6)

1 Christ Je - sus lay in death's strong bands For our of -  
 4 It was a strange and dread - ful strife When life and  
 6 So let us keep the fes - ti - val To which the

33

fens - es giv en; But now at God's right hand\_ he  
 death con - tend ed. The vic - to - ry re - mained with  
 33 Lord in - vites us; Christ is him - self the joy\_ of

36 (9)

stands And brings us life from heav - en. There - fore  
 life; the reign of death was end - ed. Ho - ly  
 all, The sun that warms and lights us. Now his

39 (9)

let us joy - ful be And sing to God right thank - ful -  
 Scrip - ture plain - saith That death is swal - lowed up by  
 grace to us in - parts E - ter - nal sun - shine to our

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42 (9)

ly Loud songs of al - le - lu - ia! Al - le - lu -  
 death; Dis - graced, it lies de - feat - ed. Al - le - lu -  
 hearts; The night of sin is end - ed. Al - le - lu -

45 Sts. 1 and 7 only Stanza 2 (Men)

ia! Al - le lu ia! 2 No son of  
 ia! Al - le - lu - ia!  
 ia! Al - le - lu - (to m. 127)

*mf*

(if using organ: include  
 swell reeds, box closed)

48 man could con - quer death, Such ru - in sin had wrought —

The image shows a musical score for a hymn. It consists of three systems of music. Each system has a vocal line (soprano and alto) and a piano accompaniment (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system starts at measure 42 and includes lyrics. The second system starts at measure 45 and includes a section for men. The third system starts at measure 48. There are large red 'DRAFT' watermarks across the score.

\*Following st. 1, continue to next measure; following congregation st. 4, go to m. 110;  
 following congregation st. 6, go immediately from m. 45 to m. 127 (omit m. 46).



51

51 us. No in - no - cence was found on earth, And there - fore

54

54 death had brought us In - to bond - age from of

57

57 old And ev - er grew more strong and bold And held us

60

60 as its cap - tive. Al - le - lu - ia! Al - le - lu - ia!

Christ Jesus Lay in Death's Strong Bands

Stanza 3 (Choir or alternate accompaniment for congregation)

64 *poco legato*

*mf* 3 Christ Je - sus, God's own Son, came down, His peo - ple

67

to de - liv - er; De - stroy - ing sin, he took the

70

crown From death's pale brow for - ev - er. Stripped of

Stripped of

73

pow'r, no more it reigns; An emp - ty form a - lone re -

pow'r, no more it reigns; An emp - ty form a - lone re -

76

mains; Its sting is lost for - ev - er. Al - le - lu -

mains; Its sting is lost.

79 To next stanza\* Stanza 4 & 6 (Choir)\*\*

mf *lightly*

ia! Al - le - lu - ia!

*divisi*

*mp* *lightly*

82

\*For st. 4 choir, go to next measure; for st. 4 congregation, go to m. 30; for st. 5 (omit st. 4), go to m. 110.

\*\*St. 4 and 6 are optional. One or both can be sung by choir, by congregation (m. 30), or omitted.

85

85 *mf*

4 It was a strange and dread - ful strife When life and  
 6 So let us keep the fes - ti - val To which the

*mf*

4 It was a strange and dread - ful strife When  
 6 So let us keep the fes - ti - val To

85

88

88

death con - tend - ed. The vic - to - ry re - maind with  
 Lord in - vites us; Christ is him - self the joy of

life and death con - tend - ed. The vic - to - ry re -  
 which the Lord in - vites us; Christ is him - self the

88

91

life; The reign of death was end - ed.  
all, The sun that warms and lights us.

mained with life; The reign of death was end ed.  
joy of all, The sun that warms and lights us.

91

94

94

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97

Musical staff for the first system, treble clef, key signature of two sharps (F# and C#).

97

Musical staff for the second system, treble clef, key signature of two sharps.

Ho - ly Scrip - ture plain - ly saith That death is  
Now his grace to us im - parts E - ter - nal

Musical staff for the third system, bass clef, key signature of two sharps.

Ho - ly Scrip - ture plain - ly saith That  
Now his grace to us im - parts E -

97

Musical staff for the fourth system, treble clef, key signature of two sharps.

Musical staff for the fifth system, bass clef, key signature of two sharps.

100

Musical staff for the sixth system, treble clef, key signature of two sharps.

Musical staff for the seventh system, treble clef, key signature of two sharps.

swal - lowed up by death; Dis - graced, it lies de - feat -  
sun - shine to our hearts; The night of sin is end -

Musical staff for the eighth system, bass clef, key signature of two sharps.

death is swal - lowed up by death; Dis - graced, it lies de -  
ter - nal sun - shine to our hearts; The night of sin is

100

Musical staff for the ninth system, treble clef, key signature of two sharps.

Musical staff for the tenth system, bass clef, key signature of two sharps.

103

103

ed. Al - le - lu - ia! Al - le - lu - ia!  
 ed. Al - le - lu - ia! Al - le - lu - ia!

103

feat - ed. Al - le - lu - ia! Al - le - lu - ia!  
 end - ed. Al - le - lu - ia! Al - le - lu - ia!

106

To next stanza\*

110 Stanza 5 (Women)

5 Here the true Pas - chal Lamb we see, Whom God so free - ly gave

*mp* più legato

\*Following choir st. 4, continue to st. 5; following choir st. 6, go to m. 136 (omit interlude m. 127-135).

114

us; He died on the ac - curs - ed tree— So strong his

117

love— to save— us. See, his blood now marks our —

120

door; Faith points— to it; death pass - es o'er, And Sa - tan

123

can - not harm— us. Al - le - lu - ia! Al - le - lu - ia!

Only to st. 6\*

*cresc.*

\*For st. 6 congregation, go to m. 30; for st. 6 choir, go to m. 81.  
If omitting st. 6, go immediately from m. 125 to m. 127 (omit m. 126).



127 Interlude\* *f*

127 *f* ia!

130

133

\*From m. 45 if using congregation st. 6; from m. 125 if omitting st. 6;  
omit interlude (m. 127-135) if using choir st. 6.

Stanza 7 (All)

Meno mosso (♩ = 46-48)

136 *più f*

136 *f* descant

7 Then let us feast this Eas - ter Day On Christ, the

7 Then let us feast this Eas - ter Day On Christ, the

136 *più f*

139

139

bread of heav - en; The Word of grace has purged a -

bread of heav - en; The Word of grace has purged a -

139

142 (9)

way The old and e - vil leav - en. Christ a -

145

lone our souls feed; He is — our meat — and drink — in -

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148 *rit.*

deed; Faith lives up - on no oth - er! Al - le - lu

deed; Faith lives up - on no oth - er! Al - le - lu

*rit.*

151 *Maestoso* (♩. = 40)

ia! A - le lu ia!

Al - le lu - ia!

154 *rit.*

*rit.*

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Brightly, energetically (♩. = c. 50)

Trumpet in B♭

*f* well articulated throughout

*poco rit. a tempo*

\*opt. repeat

\* Shorter intro

Stanza 1 congregation (4,6 opt. congregation) (9)

(trumpet tacet for st. 6)

(9)

37 (9)

Musical staff 37-40 in G major (one sharp). The melody consists of quarter and eighth notes with a fermata over the final note.

41 (9)

Musical staff 41-44 in G major. The melody continues with quarter and eighth notes, ending with a fermata.

45 15

Sts. 1 and 4 only\* **Stanza 2 (Men)**

Musical staff 45-48. Measures 45-46 contain the melody. Measures 47-48 are whole rests.

64 15

Stanza 3 (Choir or alternate accompaniment for congregation) Stanza 4 & 6 (Choir)\*\*\*

To next stanza\*\*

*mf* lightly

Musical staff 64-67. Measures 64-65 are whole rests. Measures 66-67 contain the melody.

82

Musical staff 82-84. The melody continues with eighth and quarter notes.

85 7

Musical staff 85-88. Measures 85-86 are whole rests. Measures 87-88 contain the melody.

95

Musical staff 95-98. The melody continues with eighth and quarter notes.

98 7

Musical staff 98-101. Measures 98-99 are whole rests. Measures 100-101 contain the melody.

107 To next stanza\*\*\*\*

Musical staff 107-110. Measures 107-108 are whole rests. Measures 109-110 contain the melody.

\*Following st. 1, go to next measure; following st. 4, go to m. 110; following st. 6, go from m. 45 to m. 127.  
 \*\*For st. 4 choir, go to next measure; for st. 4 congregation, go to m. 30; for st. 5 (omit st. 4), go to m. 110.  
 \*\*\*St. 4,6 are optional. One or both can be sung by choir; by congregation (m. 30), or omitted.  
 \*\*\*\*Following st. 4, continue to next measure; following st. 6, go to m. 136 (omit m. 127-135).

110 Stanza 5 (Women) **15** Only to st. 6\* Interlude\*\*

*f*

Musical staff 110-128 in G major, 4/4 time. It begins with a whole rest for 15 measures, followed by a melodic line starting on G4. A dynamic marking of *f* is placed below the staff.

Musical staff 129-132 continuing the melody from the previous staff.

Musical staff 133-135 continuing the melody.

136 Stanza 7 (All)\*\*\*  
Meno mosso ( $\text{♩} = 46-48$ )

*più f*

Musical staff 136-138 in G major, 4/4 time. The tempo marking is *Meno mosso* with a quarter note equal to 46-48. A dynamic marking of *più f* is placed below the staff.

Musical staff 139-141 continuing the melody.

Musical staff 142-144 continuing the melody.

Musical staff 145-147 continuing the melody.

Musical staff 148-154 continuing the melody. It ends with a *rit.* marking.

154 *rit.*

Maestoso ( $\text{♩} = 40$ )

Musical staff 154-156 in G major, 3/4 time. The tempo marking is *Maestoso* with a quarter note equal to 40. The staff changes to 3/4 time at measure 154.

Musical staff 155-157 continuing the melody. It ends with a *rit.* marking.

\*For st. 6 congregation, go to m. 30; for st. 6 choir, go to m. 81; to omit st. 6, go from m. 125 to 127 (omit m. 126).

\*\*From m. 45 if using congregation st. 6; from m. 125 if omitting st. 6; omit interlude (m. 127-135) if using choir st. 6.

\*\*\*If using choir st. 6, directly from m. 109 (omit interlude m. 127-135).

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